

WINTER TV PREVIEW

SCOOP ON **67** NEW AND
RETURNING FAVORITES

JANUARY 10, 2014
#1293

Entertainment

WEEK

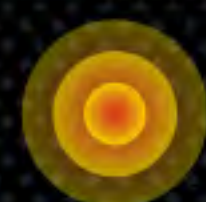


THE *Obsessive Viewer's Guide* TO DOWNTON ABBEY

Exclusive Season 4 Preview 🐣 Meet Mary's Sexy Suitors

Season-by-Season Recaps 🐣 Special Report From the Set

Plus THAT'S WHAT SHE SAID: THE DOWAGER'S BEST SOUND BITES



TAP ANY HEADLINE OR PHOTO
TO READ THAT STORY

BRAND NEW EPISODES COMING IN JANUARY

cougar town



**PREMIERES JAN 7
TUES 10/9c**



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veryfunny.

BRAND NEW EPISODES COMING IN JANUARY. SERIOUSLY.

cougar town



**PREMIEEEEERS JAN 7
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MOST POPULAR

THE
MUST LIST

WHAT
TO WATCH
ON TV

THE
BULLSEYE

COVER:
DOWNTON
ABBEY

TAP ANY HEADLINE TO GO DIRECTLY TO THAT ARTICLE



**GOOD ONE,
YOUR LADYSHIP!**
Michelle Dockery
and Joanne Froggatt
enjoy a laugh on the
set of *Downton
Abbey*, which
returns on Jan. 5

Winter TV Preview

➔ COVER *Downton Abbey*

With Lady Mary—and fans—still mourning Matthew's death, *Downton Abbey* forges ahead with new faces, more melodrama, and (good heavens!) a Lady Mary love triangle. **BY BENJI WILSON**

➔ 13 Returning Favorites

Justified, *Girls*, *Dallas*, *Cougar Town*, and more.

➔ 12 Best New Shows

True Detective, *Intelligence*, *About a Boy*, and more.

➔ Calendar

ON THE COVER

Hugh Bonneville as Robert and *Downton Abbey* photographed exclusively for EW by Greg Williams on July 2, 2013, at Highclere Castle, Newbury, West Berkshire, U.K.

Laura Carmichael as Edith, Allen Leech as Branson, Maggie Smith as the Dowager Countess, Elizabeth McGovern as Cora, Brendan Coyle as Bates, Michelle Dockery as Mary, and Joanne Froggatt as Anna photographed by Nick Briggs/Carnival Film & Television Limited for *Masterpiece*.

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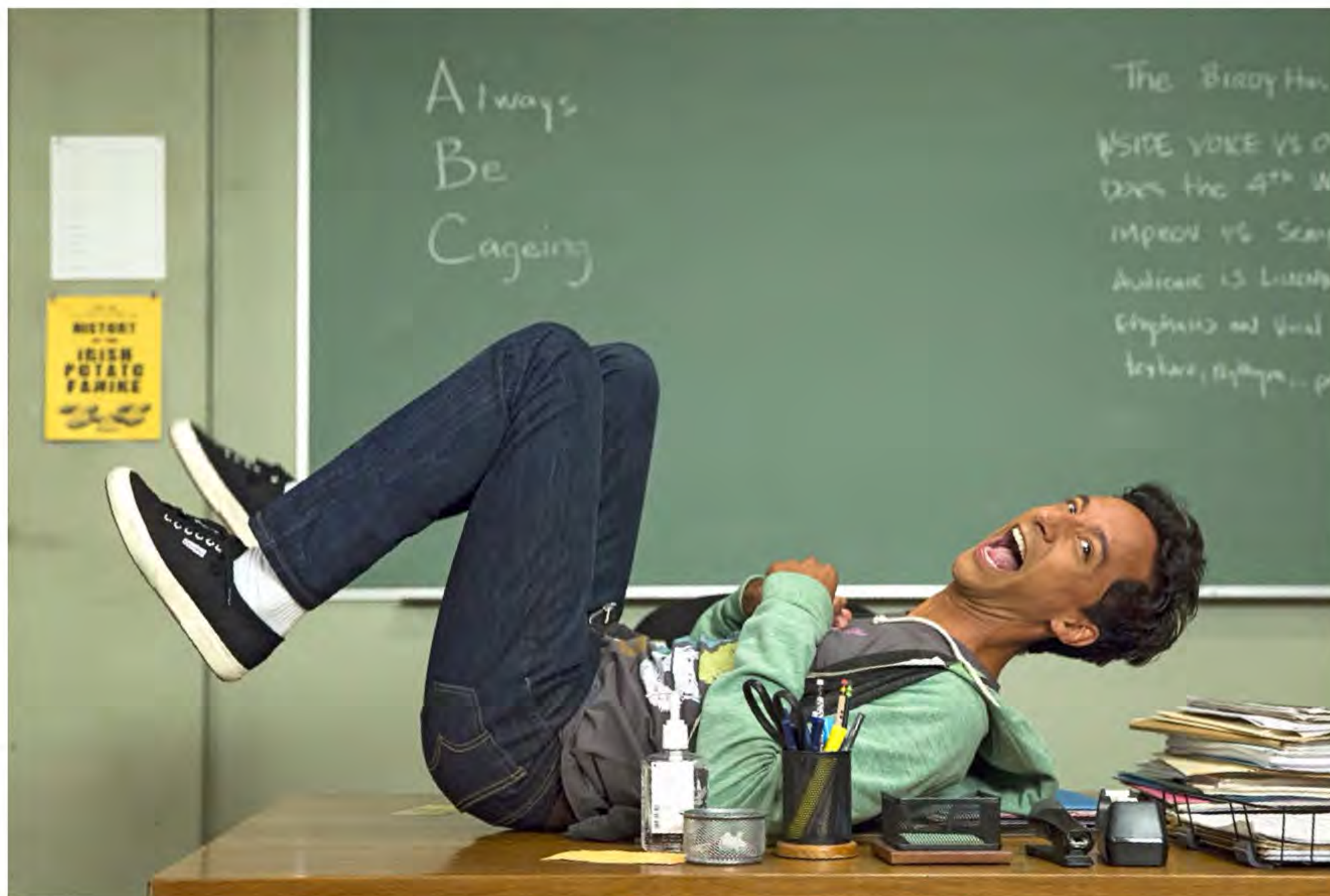
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TV
Community's season 5 is as zany as ever (starring Danny Pudi)



Katherine Heigl, Real-Life User and Snoozer.



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Digital Bonus Content

ENTERTAINMENT WEEKLY / JANUARY 10, 2014



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COVER STORY *Downton Abbey*

Go behind the scenes on the Highclere Castle set with bonus images from our shoot with the cast (including Jim Carter and Phyllis Logan).



MOVIE REVIEWS

Watch trailers from this week's films, like *The Wolf of Wall Street* (above), *August: Osage County*, and more.



BOOK EXCERPT

Read a passage from Chang-rae Lee's new novel, *On Such a Full Sea*.



WINTER TV PREVIEW 12 Best New Shows

Check out previews of new series *Being Mary Jane* (left), *True Detective*, *Intelligence*, and more.



EW FLASHBACK

Kiefer Sutherland talked to EW in 2006 about the shelf life of his 24 character, Jack Bauer.

THE WOLF OF WALL STREET: MARY CYBULSKI; BEING MARY JANE: BET

Downton Abbey photograph by **GREG WILLIAMS**

“my luxeffects

are always the life
of the party.”

Essie

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EDITOR'S NOTE



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AN OPEN LETTER TO PHIL ROBERTSON

LISTEN UP, MISS THING:

First of all, congratulations! You pretty much dominated the news cycle over the holidays. During a season ostensibly dedicated to goodwill, you managed to get your intense disdain for gay people and patronizing views on African-Americans disseminated all over the place. First there were your comments in *GQ*, where you lumped homosexuals in with terrorists and drunks, and said African-Americans were “singing and happy” before civil rights. Then some politicians and commentators kept the story going by taking your side on the gay thing. Meanwhile, a sermon you preached in 2010 resurfaced, and it was a doozy! You said homosexuals are full of “murder, envy, strife, hatred.... They are heartless, they are faithless, they are senseless, they are ruthless. They invent ways of doing evil.” (Really? All that? You must think gay people are masters of time management.) The problem for you, Phil, is that not everyone liked your comments. Especially A&E, the network that airs *Duck Dynasty*. They’re now worried about sponsors, ratings, and being in business with a lunatic. And whether you admit it or not, you probably hate the idea of less camera time. After all, you’re a born showman; during that 2010 sermon, after characterizing gay people as “insolent, arrogant God haters,” you woke



CAGLE: PHOTOGRAPH BY SCOTT MCDERMOTT; DUCK DYNASTY: ART STREIBER/A&E NETWORKS

SCROLL 

A promotional poster for the TV show 'The Blacklist'. It features James Spader as Raymond 'Red' Reddington wearing a black fedora and a dark coat, and Megan Boone as Elizabeth 'Neke' Keen with long brown hair. They are both looking towards the camera. The background is a blurred, high-contrast image of what appears to be a train or a modern building with glass panels. The text 'You know you missed me.' is centered over the characters in white. Below that, the title 'THE BLACKLIST' is written in large, bold, red letters. Underneath the title, the word 'RETURNS' is in smaller red letters, followed by 'MONDAY JANUARY 13' in white. The NBC peacock logo and '109c' are also present. At the bottom right, the website 'WWW.PDFMAGAZINES.ORG' is written in a slanted, white font.

You know
you missed me.

THE BLACKLIST

RETURNS

MONDAY JANUARY 13

10⁹c



WWW.PDFMAGAZINES.ORG



MUST LIST

Scarlett Johansson dazzled audiences (and costars Joaquin Phoenix and Joseph Gordon-Levitt) in *Her* and *Don Jon*



1

SCARLETT JOHANSSON

Here's a New Year's resolution: Find more great roles for ScarJo. Between her hilarious Jersey girl in *Don Jon* (on disc and download now) and the sultry voice-acting in *Her*, she had a killer 2013.

MUST LIST



2. WIG OUT AT JAGBAGS, Stephen Malkmus & the Jicks

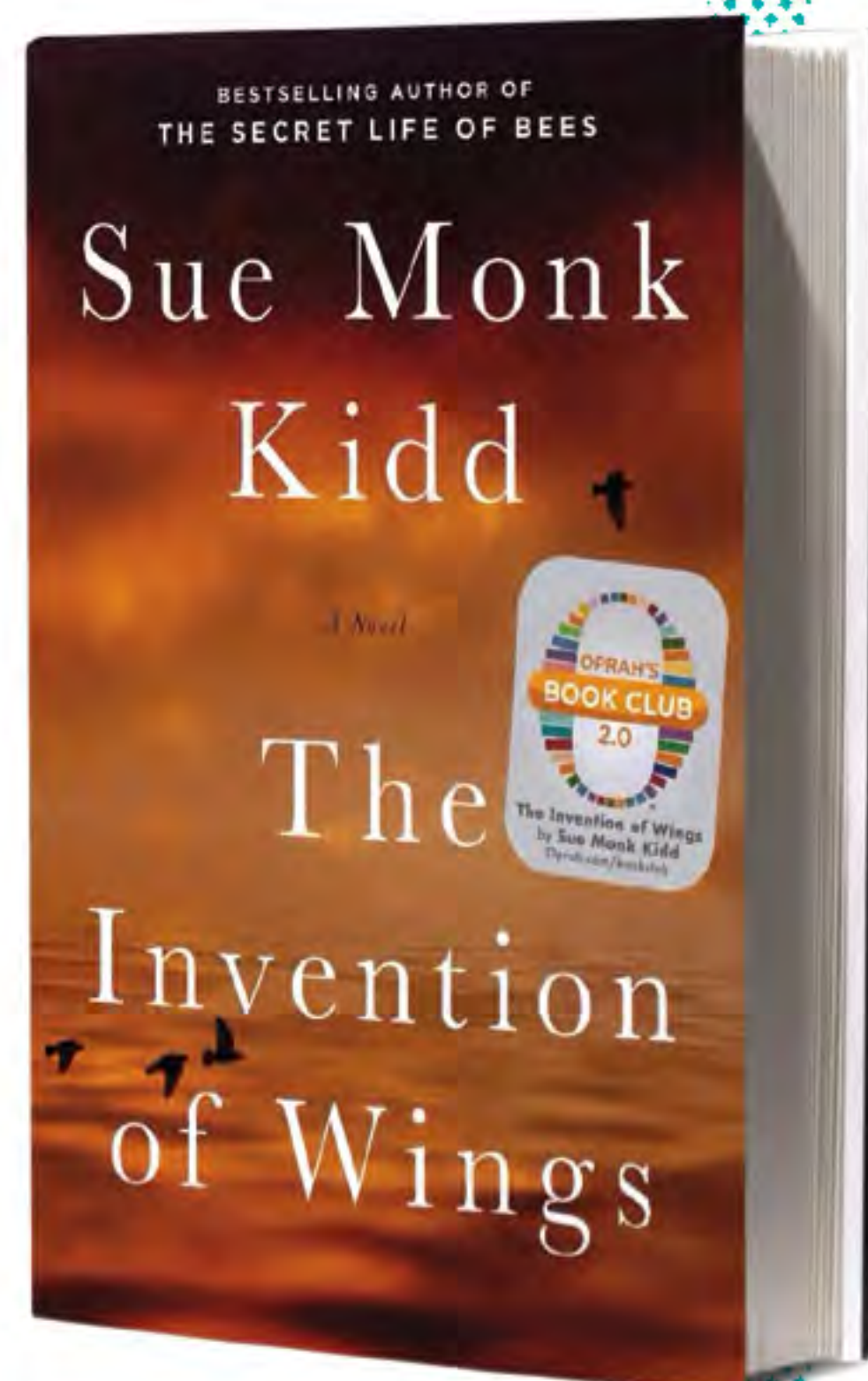
The ex-Pavement frontman returns with an insanely catchy album full of his genre-defying sounds and hyper-literary lyrics like those on the playful single “Lariat.”



4. TEEN WOLF The hormonally charged series about supernatural teens is back for the second half of its sublimely spooky (and sexy) third season. If you need a winter binge, consider wolfing this one down. (MTV, Mondays, 10 p.m.)

3. THE INVENTION OF WINGS, by Sue Monk Kidd

Fans of *The Help* and Kidd's own *The Secret Life of Bees* will love this rich novel (inspired by a real-life abolitionist), which begins when a wealthy girl in antebellum Charleston, S.C., receives a slave for her birthday—and vows to set her free.



MUST LIST



5. THE BACHELOR Hunky former pro soccer player Juan Pablo Galavis is the man of the hour in the 18th cycle of the romantic reality wonder. We can't wait to see him shatter 26 hearts! By which we mean, of course, "find his soul mate." (ABC, Mondays, 8 p.m.)



7. THE WALKING DEAD: SEASON TWO videogame

The tense episodic adventure sequel has you controlling young Clementine, now on her own, as she attempts to survive a harrowing new set of horrors. (Multiplatform; rated M)



6

FRUITVALE STATION, DVD and download

Actor Michael B. Jordan firmly announces his arrival with a moving performance in this tragic true story about what happened to a Bay Area man in the chaotic early-morning hours of New Year's Day 2009. (Rated R; on iTunes now; on DVD and Blu-ray Jan. 14)

**DON'T

WITH MY
CITY.
CHICAGO P.D.**

SERIES PREMIERE
JANUARY 8 **WEDNESDAYS 10^{9c}**

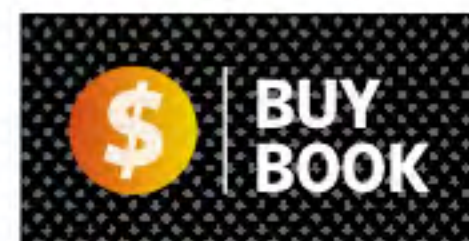
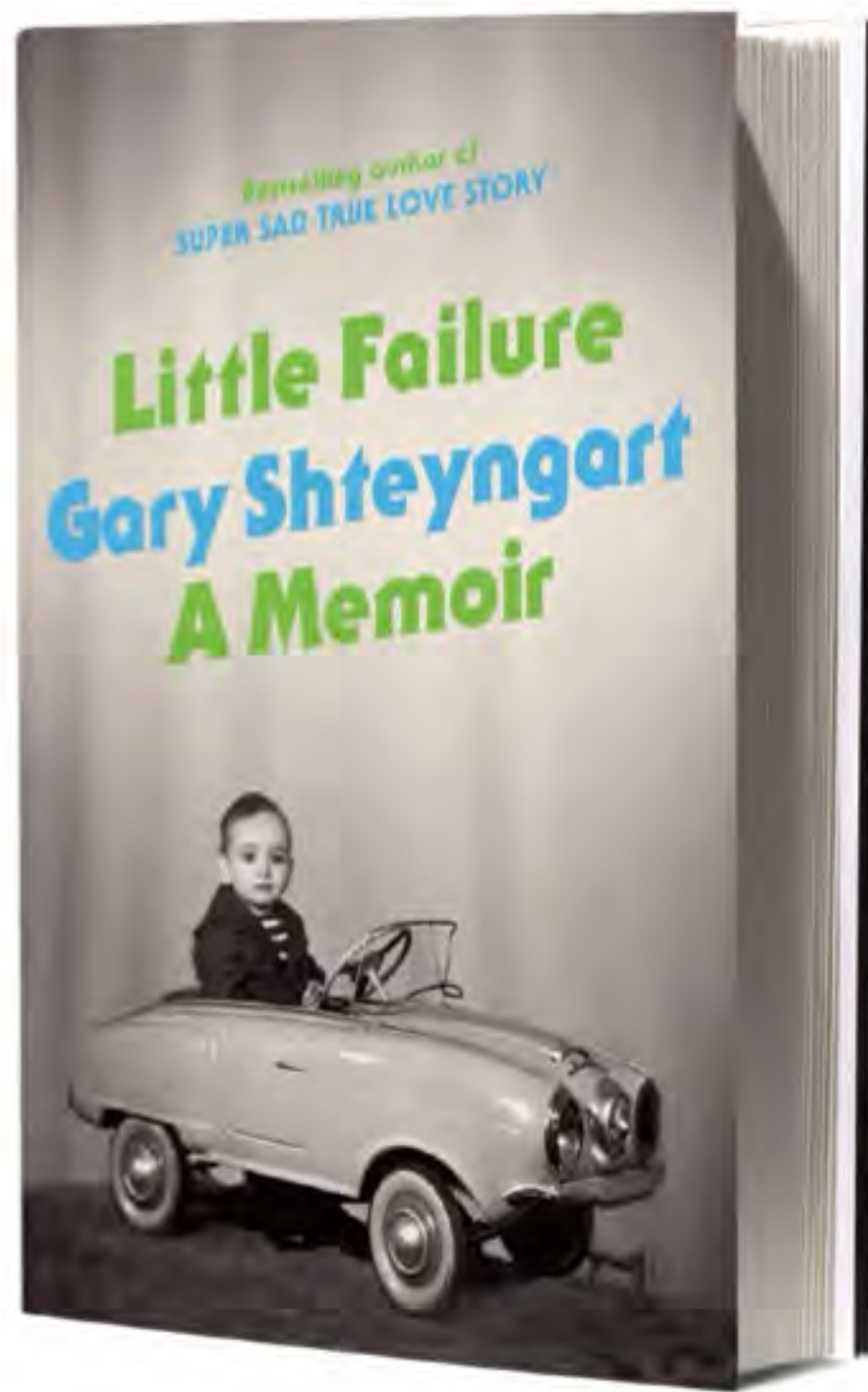


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MUST LIST

8. **LITTLE FAILURE**, by Gary Shteyngart

Enter the beautiful and neurotic mind of the *Super Sad True Love Story* author in a brilliant memoir that recounts his roots as a Soviet-immigrant child and his later literary life. It's funny, unflinching, and, title notwithstanding, a giant success.



9. **SUPER SOUNDTRACKS**

Anchorman 2 and *American Hustle* spin '70s and '80s cheese into pure gold with lovingly curated soundtracks that deploy tunes from Wings, Kenny Loggins, Donna Summer, and a disco full of other acts you're going to fall in muskrat love with.



10. **ENOUGH SAID, DVD and download** The great, gone-too-soon James Gandolfini plays a soulful charmer who collides with Julia Louis-Dreyfus' uptight masseuse in this irresistible, whip-smart portrait of middle-aged romance. (Rated PG-13; on iTunes now; on DVD and Blu-ray Jan. 14)



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NEWSNOTES

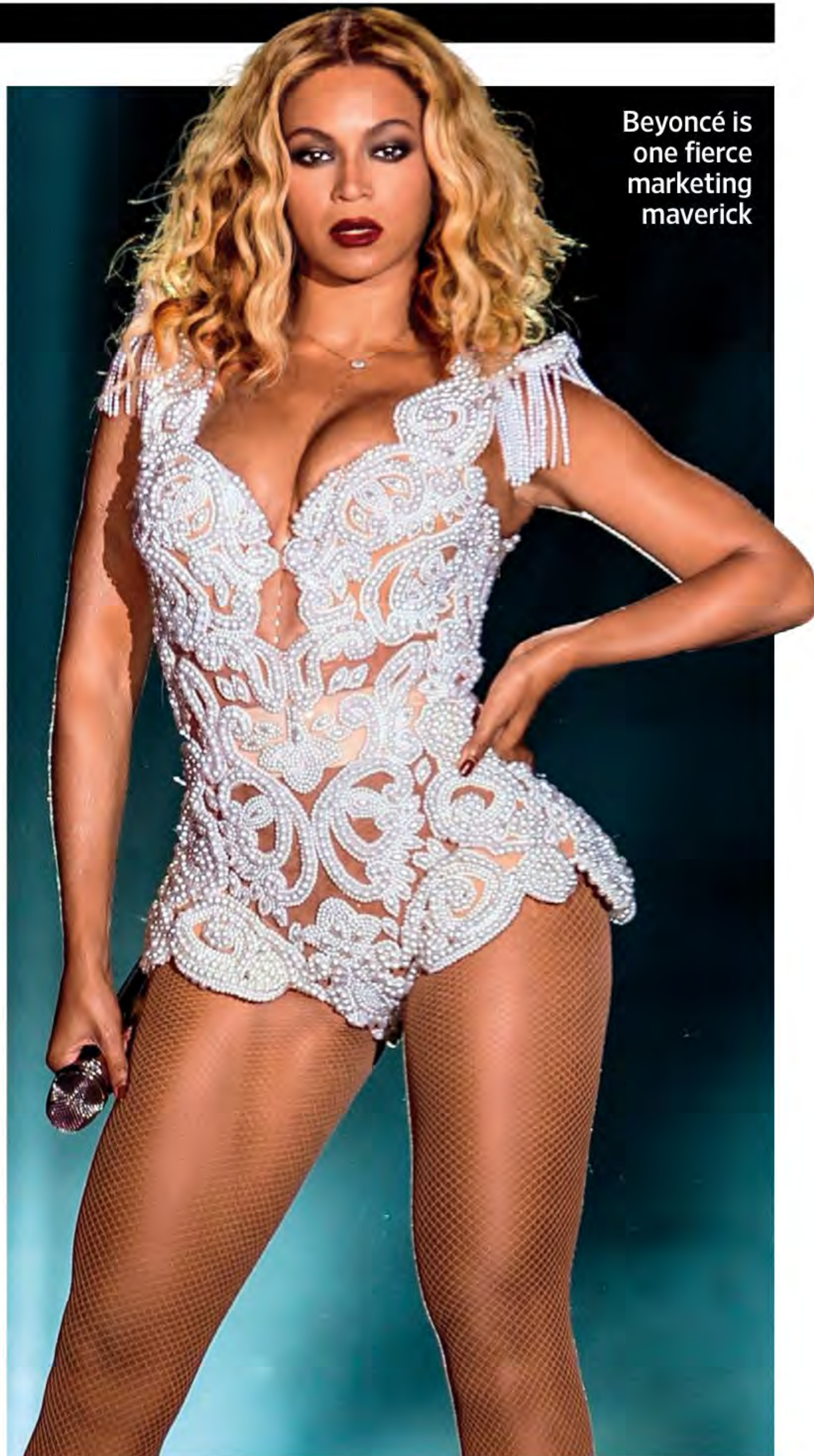
And

Beyond Beyoncé

What 2013's biggest musical hits—from Mrs. Carter, Jay Z, and more—mean for the future of the industry.

BY KYLE ANDERSON

When pop historians inevitably look back at 2013, they'll likely declare it the year of **Beyoncé**. She started things off with the presidential inauguration, hair-flipped her way through one of the best Super Bowl halftime shows ever, traveled the globe on her much-beloved Mrs. Carter Show World Tour, and then dropped a career-defining opus, *Beyoncé*, without any pre-promotion or fanfare. She's a game changer, sure. But Beyoncé follows in the footsteps of several other boldfaced names—including **Justin Timberlake**, **David Bowie**, and her



Beyoncé is one fierce marketing maverick

NEWS AND NOTES

husband, **Jay Z**—who all tried innovative ways to present their albums to the public this past year. Bowie capitalized on the element of surprise when he released *The Next Day*, his first album in 10 years, with only weeks of warning. Hova chose a more bombastic approach, premiering his *Magna Carta... Holy Grail* on Samsung phones and plugging the release through a series of commercials directed by **Mark Romanek** that began airing during the NBA Finals. In terms of sheer scope, no campaign was bigger than the returning Timberlake's, whose push for *The 20/20 Experience* included a spot on the Grammys, a weeklong residency on *Late Night With Jimmy Fallon*, and cross-promotional ads with Budweiser. So now, as we ring in 2014, what can we take away from these freethinkers?

“You have this spectrum where Beyoncé does no promotion and it's huge, to the opposite end where Justin has this multi-leveled marketing campaign and that's huge too,” says **James Donio**, president of the Music Business Association. “So the question becomes, Which do you do? Is there a *right* way to do this? The answer is no.”



(From top) Jay Z's Samsung partnership broke new ground; Justin Timberlake was everywhere...even the beer aisle

NEWS AND NOTES



Beyoncé's sneak attack capitalized on a perfect conflation of events: She hadn't released an album since 2011's tepidly received *4*; her fellow pop divas **Katy**, **Gaga**, and **Britney** had all underwhelmed with fourth-quarter releases; and Bey's strong presence on social media allowed her to effectively spread the word about the surprise "visual album," which contains 14 songs and 17 videos and could initially be purchased in its entirety only on iTunes. A project that had suffered from months of bad buzz—there were rumors that it was perpetually delayed because Beyoncé was unhappy with the material—went platinum worldwide in just five days, riding a wave of online chatter to

become the fastest-selling album ever on iTunes. (It didn't hurt that *Beyoncé* is very, very good—chock-full of future-funk R&B, spastic dance breaks, after-hours hip-hop, and chest-thumping torch songs, not to mention smoking-hot videos.) "It all goes back to leverage," says **Mike King**, a music-business instructor at Berklee Online and the author of *Music Marketing: Press, Promotion, Distribution, and Retail*. "Beyoncé has massive leverage. David Bowie has massive leverage. This is not something an emerging artist or a middle-class artist can do. Top artists can do it, and even then, it has to be the right artist." **U2**, for example, are slated to release a big event album in 2014, but their core

(From left) Anticipation is sky-high for Taylor Swift's next album; Adele fans are hoping for a follow-up to *21* in the new year

audience is probably too old to fully embrace a surprise digital debut à la *Beyoncé*. **Taylor Swift** and **Adele**, on the other hand, could very likely benefit from an outside-the-box approach to marketing their anticipated upcoming releases. (Reps for each would not confirm possible release dates.) Like Beyoncé, who was a ubiquitous presence on Instagram during her roll-out, Swift has the necessary social-media savvy. Adele, who largely dropped out of sight after giving birth in October 2012, has the Bowie-like scarcity. (It helps that her last album, *21*, still sells around 8,000 units a week.)

The release of *Beyoncé* also raised questions about the vitality of the CD market. The physical version didn't hit stores until a week after the iTunes launch, which prompted Target—one of the leading music retailers—to refuse to stock the album. That absence didn't matter much: In its second week of release and with the physical CD available, *Beyoncé* sold 374,000 copies in the U.S., a third of which were physical sales. “In the past, the labels have done special editions for physical retail, and maybe this is the paradigm shift that

super-incentivizes the digital,” says King. “But it's not a referendum on the CD. [Many] fans still want a tangible item. It's been ‘the last year of the CD’ since 2002.”

In the end, there are pointers even non-superstars can take away from *Beyoncé* and the past 12 months as a whole. “Knowing your fans...should be a tried-and-true practice [for all musicians],” says Donio. “Knowing when it's time to share, what to share, and how to make it special is huge.” And perhaps the clearest lesson of all: We should never have doubted Queen Bey. ■

“Is there a *right* way to [market an album]? The answer is no.”

—MUSIC BUSINESS ASSOCIATION'S JAMES DONIO



Bono's U2 are also expected to release new music in 2014



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HOLLYWOOD INSIDER

What's Going
on Behind
the Scenes

MOVIES

***Banks* Writer Defends P.L. Travers Depiction**

EMMA THOMPSON'S portrayal of *Mary Poppins* creator **P.L. Travers** in *Saving Mr. Banks* (in theaters now) features little in the spoonful-of-sugar department. Her Travers confounds **Tom Hanks'** Walt Disney by being stubborn and disagreeable—attributes well known of the actual author. Despite nailing these details, *Banks*, which is on the hunt for a Best Picture Oscar nod, has been criticized for having too narrow a view of Travers' life. Among the omissions: mention of her adopted son and her bisexuality.

"It's been kind of fascinating how so many people in the press are saying, 'But she was this and she was this,'" says screenwriter **Kelly Marcel** (who shares credit with **Sue Smith**). "This was two weeks in her life, and in these two weeks she was not in a relationship." As for a story line about her son, it was cut, Marcel says, because "it just

Emma
Thompson as
P.L. Travers
in *Saving
Mr. Banks*



HOLLYWOOD INSIDER

The real Travers (right) with Julie Andrews and Walt Disney

didn't work with the story we were telling."

Travers' relentless harassment of *Poppins'* songwriters, **Robert** and **Richard Sherman**, in the film, however, rings true. Richard acted as a consultant on *Banks*, and his input, along with tape recordings of their sessions with Travers, served as a vital component in Marcel's screenplay. According to Marcel, Sherman spent a lifetime disliking Travers (she died in 1996) until he learned more about her troubled early life. "She put [Richard]



through hell, but when he read the script and realized what the challenges of her life had been, he was very sad," Marcel says. "He felt that he could have helped her in some way." —NICOLE SPERLING

MOVIES

Zachary Quinto, Movie Mogul

Between *Star Trek*, *American Horror Story*, and the Broadway revival of *The Glass Menagerie*, **Zachary Quinto** has been a busy actor. But he's also been occupied shepherding film projects through his production company, Before the Door, including **J.C. Chandor's** 2011 debut, *Margin Call*—in which Quinto starred—and the director's current Oscar-buzzy survival tale, *All Is Lost*.

Now Before the Door is entering the horror arena with *Banshee Chapter*, which is available on VOD and hits select theaters Jan. 10. The 3-D film follows a journalist searching for a friend who

took an enhanced form of the psychedelic drug DMT. "I've always been fascinated by mind expansion and the lengths to which people will go to experience it," says Quinto, 36.

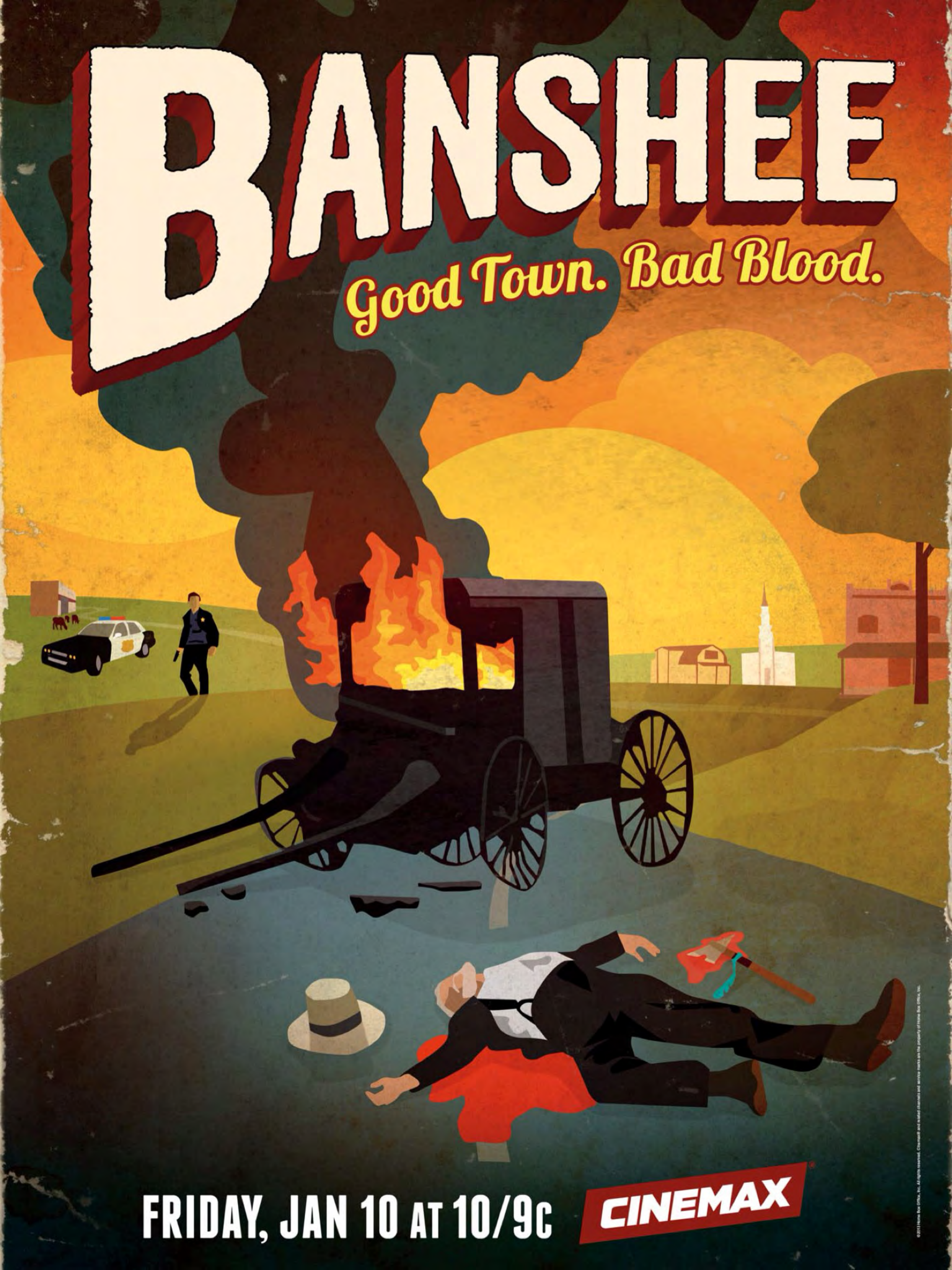
Also on the docket for the shingle is a reteam with



Chandor for his third movie, the corporate thriller *A Most Violent Year*, which is about to begin filming with **Jessica Chastain** and **Oscar Isaac**. "It takes place in the early '80s in New York City after the oil crisis," says Quinto. "It's exploring the rise of the oil empires." Acting-wise, Quinto says he's deciding what to do after *Menagerie* shutters in February; the next *Star Trek* may take a while. "They're in the process of figuring out the script right now and figuring out who is going to direct it," he says. "There's a lot of questions to be answered before a start date arrives." —CLARK COLLIS

BANSHEE

Good Town. Bad Blood.



FRIDAY, JAN 10 AT 10/9c

CINEMAX

First LOOK



MOVIES

Adam Sandler's Shoes Blues

The comedian is only pretending to be an average Joe in *The Cobbler* (due out next fall). He plays a shoe repairman who stumbles upon a magical family heirloom that allows him to literally walk a mile in another's shoes. "People are always dropping off shoes and going places, so he's witness to everybody going on their journeys and he feels like he's not on a very special journey," says writer-director Tom McCarthy (left), who last helmed *Win Win*. "He doesn't know what else to do [with his life]—until an opportunity presents itself and he goes on this wild ride." —JEFF LABRECQUE



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First LOOK



MOVIES

***A Barely Lethal* Hailee Steinfeld**

Espionage and high school both involve a lot of secrets and backstabbing. But in the fall 2014 action comedy *Barely Lethal*, Hailee Steinfeld (above, with Jessica Alba, and right, with Samuel L. Jackson) finds the switch isn't so easy, playing a teen trained to be a government agent who opts to lead a normal life. "She treats high school like a mission," says director Kyle Newman (*Fanboys*). "Her briefing is *Teen Vogue*, *Seventeen*, and everything from *Mean Girls* to *Clueless*." —KEITH STASKIEWICZ



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HUMOR

IF YOU
Ask Me...

(From left)
Beyoncé,
Miley Cyrus,
Claire Danes,
Julianna
Margulies,
and Carrie
Underwood

Lady Business

In which I try to find my ideal pop culture role models for 2014.

IT'S THAT SPECIAL TIME of year, when we all decide who we'd like to be in 2014, since just being ourselves won't land us anywhere near a Golden Globe. At first I figured that I'd be Miley Cyrus. I love Miley because no matter how outrageous she dares to be, at heart she's still a shiny, hardworking Disney girl. She's always sleek and styled and savvy, and her notion of subversive behavior is mostly a tiny tattoo and two topknots on her head. Even when she raunches out on an awards show, it's like watching Princess Jasmine rubbing herself against Mulan.

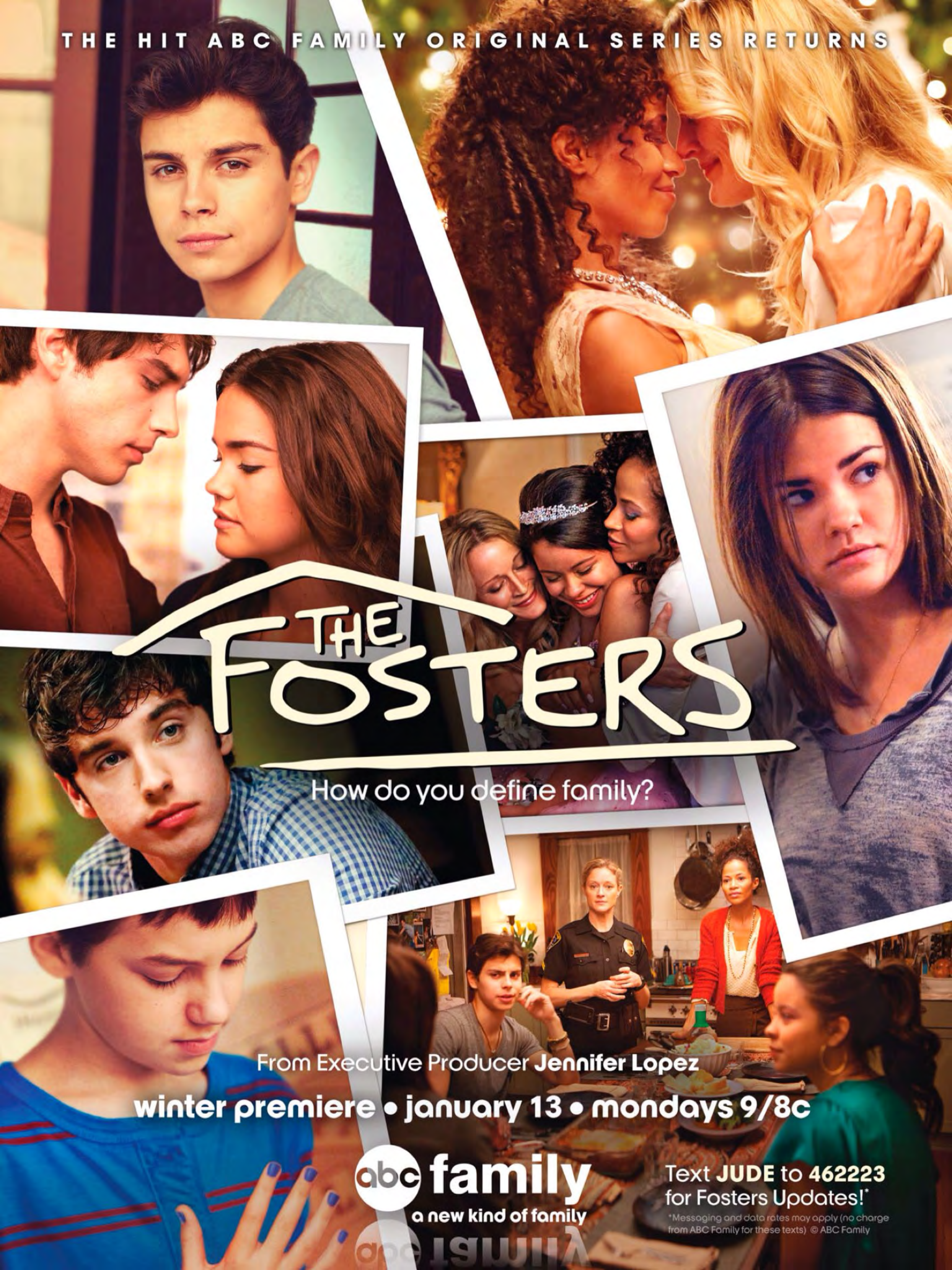
But then I thought: Beyoncé. Yoncey, which is what she's asked me to call her, has become the Meryl Streep of pop, because she's always teaching the young whippersnappers a thing or two. By releasing her latest album without a hint of traditional promotion,



**BY LIBBY
GELMAN-
WAXNER**

SCROLL

THE HIT ABC FAMILY ORIGINAL SERIES RETURNS



THE FOSTERS

How do you define family?

From Executive Producer Jennifer Lopez

winter premiere • january 13 • mondays 9/8c

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WINTER • TV • PREVIEW



DOWNTON ABBEY

KEEP
CALM

And

CARRY
ON

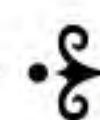
WITH LADY MARY—AND FANS—STILL MOURNING MATTHEW'S DEATH, **DOWNTON ABBEY** (JAN. 5, 9 P.M., PBS) FORGES AHEAD WITH NEW FACES, MORE MELODRAMA, AND (GOOD HEAVENS!) A LADY MARY LOVE TRIANGLE.

BY ♦ BENJI WILSON

PHOTOGRAPHS BY ♦ GREG WILLIAMS



PLUS



ALL THE SCOOP ON THE BEST NEW AND RETURNING SHOWS



❧ DOWNTON ABBEY ❧
KEEP CALM AND CARRY ON



2 of 16 >

Michelle Dockery
and Joanne Froggatt
photographed
on July 2, 2013, at
Highclere Castle,
Newbury, West
Berkshire, U.K.





IT IS PARTY TIME AT DOWNTON ABBEY, and EW is cordially invited. In the great hall at Highclere Castle, the Gothic pile whose crunchy gravel and crenellations have become the face of British TV drama, pretty much the entire *Downton* cast is assembled, fresh out of makeup: Michelle Dockery (Lady Mary) in a brown hairnet and Ugg boots; Lily James (Cousin Rose) in a fluffy pink bathrobe; Rob James-Collier (Thomas) with a hair clip holding back his impeccably lacquered fringe. ⌘ They are filming the key scene of the new season's third episode, and it's a doozy—Downton's first big house party. For the great British estates of the 1920s, a party meant a lot more than togas and a keg. Prepare to be dazzled by several days of



conspicuous consumption, dancing, men playing cards, and women in fancy frocks. Of course, no party is a party without music, and for this event Downton has a famous opera singer: Dame Kiri Te Kanawa is on set, playing Dame Nellie Melba, a real-life opera star of the early 20th century. And she is about to sing, live. Which is why many of the cast members have gathered several hours before any of

them need to be there for their scenes.

“This is a real treat,” says *Downton*’s creator, Julian Fellowes, to Lesley Nicol (Mrs. Patmore) and Jim Carter (Mr. Carson), as if they didn’t already know. All three of them are grinning—some of the younger actors are taking pictures on their phones—as Dame Kiri does her warm-ups. On the director’s cue, Dame Kiri starts to sing Puccini’s “O mio babbino caro.”

Dockery as Lady Mary
(with baby George) and
Allen Leech as Branson
(with baby Sybil)

Beforehand, James-Collier had been goofing off, singing and skipping. Now, as Dame Kiri finishes and the room is held enrapt, he is reduced to a whispered “*Epic.*”

This is Downton Abbey at its most deliciously Downtonish—*Downtopia in excelsis*, the very model of what made us all fall in love with a well-dressed, well-heeled, sudsy-but-sincere British period drama in the first place. But the party isn’t just a chance for *Downton*’s production team to shoot for some more Emmy love. It’s a jump start for the new season’s whole narrative. As the fourth season begins (Jan. 5 at 9 p.m. on PBS’ *Masterpiece*), Downton itself is under a pall, with Lady Mary in widow’s weeds and struggling to come to terms with the shocking death of her husband, Matthew (Dan Stevens), in a car crash. The party, says Hugh Bonneville, “is partly an effort to bring Mary back to life and give her a sense of fun and enjoyment again.” To grease the wheels, Robert (Bonneville) and Cora (Elizabeth McGovern) have invited Lord Gillingham (Tom Cullen) as a potential suitor. Dockery



Cousin Rose
(Lily James)

doesn't rate his chances high. "Mary can't move on, and I don't think Mary will for a long time," explains the actress. "But everyone around her is trying to bring her out of this dark spell that she's under."

It's not just Mary who needs to get her mojo back. Three seasons in, *Downton Abbey* remains a worldwide phenomenon, with a global audience of more than 120 million. But last season's finale left some fans rather displeased—to put it mildly. Shirley MacLaine, who will return as Cora's mother, Martha Levinson, at the end

of this season, was among them. "When Matthew died I nearly threw a chair at the television," she admits. "I thought, 'What is Julian Fellowes doing?' And right after the birth [of Mary and Matthew's son]! It took me a few days to get over it."

Matthew's departure left several of *Downton's* best story lines in bits, too. One of its major players was gone, along with most viewers' favorite couple. Lady Sybil (Jessica Brown Findlay) had also been mortally nixed just weeks before. For a show all about the effects of steady societal change, so many seismic

**"MARY CAN'T
 MOVE ON, AND I
 DON'T THINK
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 BUT EVERYONE
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 TRYING TO
 BRING HER OUT
 OF THIS DARK
 SPELL THAT
 SHE'S UNDER."**

MICHELLE DOCKERY



Maggie Smith
 as the Dowager
 Countess

ruptures felt a little, well, gauche. And the funereal mood it left behind soured Downton's prevailing wind of plush rugs and rum doings. It makes the start of season 4 feel like we're at a crossroads, one at which *Downton Abbey* finds itself facing the same question as Lady Mary—how to start over.

JULIAN FELLOWES is every bit as lordly and buoyant as you'd hope for a man who writes every word of *Downton Abbey*, lives in a huge country house of his own, and is, in fact, a lord: He was made a British life peer three years ago. But even the Lord of West Stafford can get a bit peeved. Don't, for example, suggest to him that *Downton* overdid the fatalities last season. "It's so silly when people say that," says the 64-year-old writer when we sit down in Highclere's dining room later that day. "I find that rather irritating." By his telling it was the departure of Dan Stevens that put *him* in a narrative hole. "The fact is, when you have a family at the core of a drama and you have an actor who has come to the end of their contract and does

EDITH GETS A MAKEOVER



TAP IMAGE TO READ MORE



Edith (Laura Carmichael);
(inset) her
season 1 look

not wish to continue—and is not prepared to come back as a guest, will literally never be seen again—what else do people suggest? That we put them on a rocket to the moon? We had absolutely no option.”

Jessica Brown Findlay had also come to the end of her contract, but Fellowes says she had made it known “all along” that she wished to leave when her contract ran out. That gave him plenty of time to determine how to write her out—Sybil’s death from complications during childbirth and its aftershocks formed some of the most powerful episodes of last season. Whereas Stevens, as Fellowes tells it, didn’t give him quite the same notice. “Dan didn’t decide to go until we had got to the point where we were about to begin filming [season 3], so we already had the first five or six scripts,” says Fellowes. “And having decided to do a whole episode about Sybil dying, we thought we can’t have another whole episode about someone dying—it would be turning into *Six Feet Under*.”

Fellowes’ initial plan was to finish last season with Matthew and Mary bathed in

halcyon light, and then bring Stevens back for one episode this season where he would die (though Fellowes won’t say how). “But he didn’t want to do that,” he says. “He felt that he wanted to make a clean break and move on to the next chapter and so on, which is fine. So we had to knock him off. Our choice was either to make the whole of the last episode about him dying or to have a whole special with everyone larking about and dancing the jig and then kill him in the last minute. That’s what we went for. I still think it was the right decision.”

(From left)
 Alfred (Matt Milne),
 Jimmy (Ed Speleers),
 Mr. Carson (Jim
 Carter), and Thomas
 (Rob James-Collier)





The DOWNTON DOWNLOAD

ABSOLUTELY EVERYTHING YOU NEED TO KNOW ABOUT *ABBEY*



{ SEASON }

1

{ SEASON }

2

{ SEASON }

3



{ SEASON } 1

MATTHEW CRAWLEY comes to Downton as the new heir to the family title, fortune, and home. Robert and Cora hope to marry one of their three daughters—Mary, Edith, and Sybil—off to Matthew to preserve their lifestyle. Matthew and his mother, Isobel, try to fit in with their wealthier relations and often clash with the imposing Dowager Countess, queen of the icy one-liner. As Mary and Matthew begin their “will they or won’t they” relationship, Lady Sybil develops a taste for women’s rights, and Lady Edith whines about everything. (By the way, Mary has a one-night stand with a Turkish guest named Mr. Pamuk, who dies in her bed.) Downstairs, Mrs. Hughes and Carson try to keep the household running; the devilish duo of O’Brien and Thomas do their best to stir up trouble; and Anna falls in love with the earl’s new valet, Mr. Bates, who harbors a secret from his past.

SCROLL





(From left) On set with Milne and Cara Theobald, who plays Ivy; Samantha Bond, who plays Lady Rosamund



Among the cast there's solidarity with Stevens' decision, but also a feeling that just as he has moved on, so they should too. "It's really hard," says Dockery. "You've built up a friendship with them. We really miss Dan, and the same with Jess. But I guess it's just the nature of a drama—there has to be new, fresh characters. But Dan, particularly, he's hard to replace for me." At the same time, Dockery appreciates the irony that Matthew's demise opens up some dramatic possibilities—a cooing, happy Mary is way less interesting for an actor to play than a bout of protracted

torment. "There's an opportunity for quite a rich story line for Mary now. People tend to say, 'What is she going to do now?' But it's good because it keeps people's interest. And sometimes I wonder *had* Dan decided to stay, where the story line would have gone with Matthew and Mary."

WE BEGIN SEASON 4 six months after Matthew's death, and while Lady Mary is in a depressive slough, there are signs of life. "The moment I realized we could have a six-month gap," says Fellowes, "I realized we could also have a



EW DIGITAL BONUS

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Laura Carmichael
as Lady Edith



(From left)
Lesley Nicol as
Mrs. Patmore,
Jim Carter as
Mr. Carson, and
Phyllis Logan as
Mrs. Hughes

Michelle Dockery as
Lady Mary and
Joanne Froggatt
as Anna Bates



disagreement about how Mary's doing and how we should be looking after her." Violet, the Dowager Countess (Maggie Smith), and Branson (Allen Leech) both think it's time for her to get on with life; Robert, stiff of collar and mind, feels she should be wrapped in cotton wool and left in her room to read sad books. "Mary herself is entirely torn," adds Fellowes. "In one way she likes the fact that her father doesn't want to put her under any pressure. But in another way she gradually becomes aware that people are telling her that she has got to get a move on. You could say the rebuilding of Mary is the subtitle of the fourth series." A second suitor, Charles Blake (Julian Ovenden), will emerge in the later episodes to stoke a rivalry with Gillingham. "They both really dislike each other at first," says Dockery of Blake. "He just assumes that Mary is this spoiled eldest child who kind of expects everything. Gillingham gives her advice, and they have an ease with one another. Whereas with Blake it's the complete opposite." Lady Mary's relationships with the two other important

THAT'S WHAT SHE SAID

THE WIT AND WISDOM
OF THE DOWAGER COUNTESS



"I DO THINK A WOMAN'S PLACE IS EVENTUALLY IN THE HOME, **BUT I SEE NO HARM IN HER HAVING SOME FUN BEFORE SHE GETS THERE.**"

"IF I WERE

"NO ONE WANTS TO

SCROLL 



men in her life—Lord Grantham and baby George—have their troubles as well, as she tussles with her father over control of the estate and copes with postpartum issues. “The relationship she has with George is very strained,” explains Dockery. “He reminds her of Matthew, and it’s this sort of guilt that she has because she told Matthew at the hospital to go home, to drive back and tell everyone [about George’s birth].”

But it’s not all Lady Mary—*Downton* contains multitudes,

and there’ll be what Fellowes describes as “strong story lines” for several other fan favorites. Lady Edith’s (Laura Carmichael) as-yet-unconsummated affair with newspaper editor Michael Gregson (Charles Edwards) still hangs in the balance; the arrival of an electric mixer in the kitchen will give the heebie-jeebies to an increasingly addled Mrs. Patmore; and a dose of flaming youth, in the person of Lady Rose MacClare (Lily James), leaves the Downton fuddy-duddies

Behind the scenes with
Hugh Bonneville on
the Highclere Grounds

aghast. "I just wanted to have some story lines that would be inappropriate with older characters," says Fellowes. "If you suddenly had Edith running around dancing like a flapper and getting pissed, you would just think, 'Oh for Christ's sake, pull yourself together.' Whereas because Rose is 18 or 19, you forgive it."

Indeed, if the social history of the '20s was about young people taking the wheel, then Lady Rose is driving blind, skipping off to tea dances in flapper dresses and contriving a dalliance with a black jazz singer. "She is such a tearaway," says James, who recently completed filming the title role in Kenneth Branagh's *Cinderella*. "I think some people are like, 'Oh my God, who is she, we hate her' because she is so, like, brash, she doesn't care about all the society conventions. But hopefully more of her colors will come out as the show goes on." We'll also hear mention of Cora's brother, Harold Levinson, a playboy American businessman who's gotten caught up in the Teapot Dome scandal during the Harding administration. He'll appear at Downton in the season

DOWNTON INC.

YOU MAY NEVER get to set foot on *Downton's* palatial estate, but at least you can look (and drink) like you have. The production team works closely with third-party companies to license tea, wine, jewelry, linens, board games, candles, and more merchandise bearing the *Downton* brand (some of which is available at ShopPBS.org). "We're responding to a demand that consumers have to own a piece of the show," says exec producer Gareth Neame. "People have an intense relationship with this show, so we attempt to be as protective of the products as we are of the show itself." While jewelry is the big seller so far, perhaps more interesting are the products that didn't make it past Neame's desk. "We pass on things that are wrong for the period, or aren't in keeping with the [show's] classy nature, or have likenesses that would be unflattering to our cast." Guess your Mrs. Patmore action figure will have to wait. —MARC SNETIKER

THE JEWELRY

The Crawley daughters in particular inspired the licensed line of necklaces, bracelets, and (duh) tiaras. "Our costume designer was closely involved in the styling of the jewelry," says Neame of the Macy's collection.



THE TEA

"We live in an age where people want to drink all sorts of



SCROLL



finale, in the estimable form of Paul Giamatti, alongside his onscreen mother, MacLaine. “We have a great time as the two Americans who come over and just upset everything with their vulgarity,” says MacLaine, who adds that off screen she and Giamatti delighted in teasing their British costars: “We say ‘f---’ a lot to upset people.”

As for the downstairs crew, a devastating plotline awaits Anna (Joanne Froggatt) and Bates (Brendan Coyle) even as the house party upstairs is promising lighter times. Froggatt, one of the few cast members not on set to see Dame Kiri sing, later says that Anna and Bates “start off in a

really good place, happy in their cottage.... But there is another trauma in the cards.” Not another death, please? Thankfully, no—executive producer Liz Trubridge promises that no major characters will die during the fourth season. *Downton Abbey* has just been renewed for a fifth, though, and Fellowes is offering no lifetime guarantees. “When the Americans ask, ‘Can we be sure all of our favorite cast will be there in two years’ time?’ the answer is ‘No, you can’t.’” (It is a statement of business fact as much as the screenwriter’s prerogative—in England, unlike the States, no agent in town will give you their actor



**“WHEN THE
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CREATOR
 JULIAN FELLOWES





THE REAL ESTATE



Highclere
Castle



for more than a two- or three-year stint.)

So put down the pitchforks and go throw yourself a house party while the going's good—*Downton*'s current main cast is all signed up through the end of season 5. After that, it's anyone's guess. What Fellowes will say is that when the end is nigh, unlike with Matthew and that sharp right-hander, you'll know what's coming. "We

haven't made a decision as to when it stops. I suspect that if we had reached the decision that it was the last one, we would probably tell people while it was going out. I think it would be a little brutal to show it, finish it, and then say, "That's your lot." It would allow people to come to terms with it." After a brutal season, it's about time *Downton* viewers got a little love.



MEET *The* NEW FACES



(From left)
Julian Ovenden,
Dockery, and
Tom Cullen



**CHARLES
BLAKE**
(JULIAN OVENDEN)

A government employee who evaluates how estates like Downton are coping postwar. (Answer: so-so.) He and Mary (Michelle Dockery) start out tearing strips off each other but end up wanting to tear the clothes off each other. "Blake is very dashing, and Mary falls for him," says Dockery.



**ANTHONY,
LORD
GILLINGHAM**
(TOM CULLEN)

The old family friend with flawless upper-crust credentials reappears to spark a potential romance with Lady Mary. "There is something between them. He falls for her, even though he is engaged," says Dockery. "She will have to choose between Blake and Gillingham."



JACK ROSS
(GARY CARR)

Lady Rose's (Lily James) suitor is a—*gasp*—jazz singer who is—*double gasp*—American and—*swoon, collapse*—black. They meet at a club in London when Ross rescues Rose after she's abandoned on the dance floor. Says James, "I love this story line. Rose defies convention and follows her heart."



**PHYLLIS
BAXTER**
(RAQUEL CASSIDY)

Put forward by arch-schemer Thomas (Rob James-Collier) as Lady Cora's new maid. He begins using Baxter as a plant for mission-critical upstairs intelligence. Says James-Collier, "He's blackmailing her—whatever she's done in the past, he's using it for some kind of hold over her."



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Timothy Olyphant
on *Justified*



13 RETURNING FAVORITES



JUSTIFIED

RETURNS **JANUARY 7** 10PM * FX



Justified fans don't think of Raylan Givens as a man who moves fast, unless he's reaching for his gun. But on this November day at the Golden Oak Ranch in California's Santa Clarita Valley, he's *hustling*. The Stetson-topped marshal (played by Timothy Olyphant) nimbly leaps onto the roof of a dusty Chevy Chevette to escape a barking pit bull named Chelsea, while fellow marshal Tim Gutterson (Jacob Pitts) scrambles onto Raylan's Lincoln Town Car. When asked if he's been bitten, Pitts manages to deadpan, "No, but I think something just came between me and my Calvins." Olyphant, however, has trouble delivering one of Raylan's lines—"Chelsea's got a big set of balls"—without cracking up.

The joke is one that Olyphant and the episode's writer, Taylor Elmore, settled on moments ago after huddling over how to address the surprise that the dog who was chosen to play Chelsea is rather obviously male. Olyphant and Elmore will struggle with whether it's too much to have the owner refer to his male pooch as *she*, but ultimately it's okay—because the owner in question is Danny Crowe, the nutjob muscle of the Florida swamp family we'll meet in the season 5 premiere. A cousin of fan favorite Dewey (Damon Herriman), Danny (*CSI: NY*'s AJ Buckley) sports a scar on his forehead that Buckley suggested, since Danny is good with a knife and probably gets into fights, and a "25:17" tattoo on his chest

because Danny would of course be a fan of *Pulp Fiction*. "It's always fun to bring in new characters that are so wonderfully specific and full of contradictions," says Olyphant. "I love when you have characters that seem like they should be reprehensible, and at the same time you love spending time with them."

And that, dear readers, is what makes *Justified*—which brings Elmore Leonard's laconic deputy U.S. marshal Raylan Givens to life on screen—FX's coolest drama. The people who populate Harlan, Ky., or even just drop by for a season, are written to the smallest detail by executive producer Graham Yost and his team to be the most unexpected and compelling bad

guys (or girls—R.I.P. Mags Bennett) you'll ever meet. Over four seasons, the creative cat-and-mouse game between Raylan and Harlan's villains has drawn critical raves—though not the ratings, headlines, or hype of network siblings *Sons of Anarchy* and *American Horror Story*. "It'd be nice to get awards recognition; it'd be nice to get ratings like *Sons* gets," admits Yost. "We're not going to, probably. But we get enough that we get to keep doing it." And while Yost hopes more people will tune in (and it's not too late to catch up on iTunes or Amazon Prime, folks!), those in the know will be happy to hear that season 5 will feature more fan favorites, more dark humor, and a bigger body count than ever.

As the writers convened last July to sketch out *Justified*'s endgame—Yost plans to wrap the series after six seasons, though it hasn't officially been renewed beyond five—they made their bucket list for Raylan & Co. At the top: spending more time with Dewey Crowe, the hapless neo-Nazi last seen in season 3 when he was drugged, abducted from prison, drugged again, and

made to believe his kidneys were harvested ("Holy s---, you mean I had *four* kidneys?"). They also wanted to meet more Crowes, the criminal clan who figure prominently in Leonard's novels. The season premiere—which starts with a tribute to the author, who died last August—will get at both as it begins with Dewey winning a large settlement from the federal government. "We were kicking around, 'What's Dewey's dream?'" Yost says. "His dream would be to own a whorehouse."

So Dewey will buy Audrey's, Harlan's house of ill repute, from resident badass Boyd Crowder (Walton Goggins). He'll employ dim Wade Messer (James Le Gros) as its bartender and play naked Marco Polo with the prostitutes. But Herriman says the good times won't last: "All the things that seem to be going oh-so-right for him in his world come crumbling down quickly." When Raylan is called to Florida to help vanquish the Crowes' latest moneymaker, Darryl Crowe Jr. (Michael Rapaport) hears of his cousin's settlement and leads his family to Harlan to snare a piece. Rapaport—who warms

**"IT'S ALWAYS
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CONTRADICTIONS."**

TIMOTHY OLYPHANT

Michael
Rapaport



up a deep Southern drawl to Johnny Paycheck's "Colorado Kool-Aid" every morning in his trailer—sees Darryl as a smart hustler who's taken on the burden of keeping the family together. "This dude would deem himself a silverback gorilla," he says of his character, who'll be the season's Big Bad. Yost sees Darryl and his brothers more like Peter Pan and the Lost Boys (and even gives them a sister named Wendy, played by Alicia Witt).

Whether Darryl becomes king of the holler depends on Raylan and Boyd, the latter of whom has bigger concerns as the season begins. It's been months since his fiancée, Ava (Joelle Carter), was busted moving a dead body, and she's still in jail. Problems with the heroin pipeline will send Boyd and Winnebago baller Wynn Duffy (Jere Burns, now a series regular) to Detroit in the premiere. This season is about "making alliances with people and coming to regret that," explains Yost. Expect a return to the Boyd of the pilot "minus the swastika," Goggins says. "He doesn't trust anyone, and he's cornered. That loss of control is coming out in very violent ways that are not well



Olyphant and
Rapaport

thought-out for a man who thinks about everything."

Raylan's also facing an uncertain future. With his baby living with her mother, Winona (Natalie Zea), in Florida, the nomadic marshal will wrestle with the question of where he belongs. "Will he be present in the child's life? And if so, how does that affect his life as a marshal?" muses Olyphant. For the moment, Raylan will be parenting long distance (and starting a relationship with a social worker, played by Amy Smart). "We're going to try to keep that [Winona story line] alive," says Olyphant. "If we do that, I think it will be a win-win: We'll feel the presence of the child and not have to act with them. That's the way we like it. We've already got a dog—we don't need kids around." —MANDI BIERLY



GIRLS



RETURNS
JANUARY 12
10PM * HBO



TAP IMAGE
TO READ Q&A

Lena
Dunham



LENA DUNHAM—the creator, executive producer, writer, and star of HBO's *Girls*—talks Twitter, spoilers, and why you sometimes have to take to your bed. —SARA VILKOMERSON

We know you like to keep your plots under wraps, but what can you tell us about *Girls*' third season?

I know it's pathetic—shows like *Scandal* exist and we're here guarding secrets that are like, who's talking to who and who's moving into whose apartment. [Laughs] I can tell you that Jessa [Jemima Kirke] is back, and we'll find out where she's been. People know that Charlie [Christopher Abbott] is no longer on the show, so we'll be looking at his and Marnie's [Allison Williams] dramatic split. Shoshanna [Zosia Mamet] and Ray [Alex Karpovsky] are broken up, and she's turned into a sexual dynamo. Adam [Adam Driver] and Hannah [Dunham] are making a real go of their relationship. And Andrew Rannells comes back midseason!

You mentioned Christopher Abbott, who made an abrupt departure between seasons 2 and 3. How hard was it to work around his decision to leave?

I think—like with all things in life—you take to your bed for half an hour and then you figure it out. It turned into a great opportunity to have Marnie grow, and we figured that out quickly and didn't mourn the loss. Chris is a great actor and constructed a really funny character, and I think he had a good instinct, which was that it was time for that arc to be done. I just didn't want us to pull a thing where we were like,

He went to war. He exploded! He went to Mars. I wanted it to feel natural.

Season 2 was polarizing for some fans—what kind of feedback did you get?

Some people liked it and started to feel like [the characters] were real people, and some people were like, "It went off the rails! I thought I was watching a f---ing comedy!"... I think season 3 splits the difference between zany high jinks and dark intensity.

How much attention do you pay to what fans say on Twitter?

As an actor and a writer, it's important to block that out. As a producer, I feel like it's my duty to understand how our audience feels and is reacting. I love Twitter and love the real-time involvement it gives me with the audience. But because the show is so personal—I have OCD, Hannah has OCD; I have had struggles surrounding my weight, that's where Hannah is coming from—I can't allow people's reactions to color what I write. Because then it's like, why make a TV show if you're going to let Twitter be a test audience? It's really important to respect your fans, but you have to make choices that feel right for you.

Last season Patrick Wilson made a memorable guest appearance. Who do you have lined up for this season?

I can reveal the presence of Danielle Brooks from *Orange Is the New Black*. We've got Richard E. Grant, Jessica Williams from *The Daily Show*, Felicity Jones. We always have so much fun with casting, but we sort of went buck wild this year.



COMMUNITY

JAN. 2 8PM • NBC

Dan Harmon returns as the showrunner/mad genius, and he's got some Big Ideas for season 5.

"There's a heavy theme of human versus system," he says. "There's lots of different characters going up against different kinds of systems, and having their humanity tested in the face of something that isn't human." Plus: guest stars galore (including Nathan Fillion, Walton Goggins, and David Cross), several concept episodes

(an animated adventure, an homage to David Fincher psychological thrillers, and one "that you don't see as being conceptual until it's too late"), frustrations for Jeff Winger (Joel McHale) as he transitions into his role as teacher, and a farewell installment for Troy (Donald Glover), who's leaving before the season's midpoint. "Watching that episode in the edit bay," shares Harmon, "I pelted the editor in the back with tears that squirted from my eyes about three feet away."

(From left) Danny Pudi, Yvette Nicole Brown, Joel McHale, Gillian Jacobs, Alison Brie, and Donald Glover on *Community*

SHAMELESS

JAN. 12 9PM • SHOWTIME

The untamed, unfiltered Gallagher family is back after last year's walloping finale sent the characters spiraling across Chicago as winter arrived. "We pick up a few weeks after season 3, and the biggest change is who's living in the house on a full-time basis," teases exec producer Mark Mylod. Expect a shake-up as we find Lip (Jeremy Allen White) struggling with college life, Frank (William H. Macy) scheming to avoid his own mortality, and Fiona (Emmy Rossum) living large with her office job—which means no more coupons or brown-bag lunches. "They're living the American dream, or their version of it," says Rossum, who warns that this "darker, harder season" sees Fiona succumbing to her self-destructive Gallagher nature as she romances her new boss—and his brother. We'll also meet Debbie's (Emma Kenney) shocking first boyfriend and at least one brand-new Gallagher, who turns up unannounced in episode 3. "It knocks me off my feet every time I watch it," says Mylod. "This character's a wonderful addition to the brood."



SHAMELESS: CLIFF LIPSON/SHOWTIME; THE FOLLOWING: DAVID GIESBRECHT/FOX



THE FOLLOWING

JAN. 19 Post-NFC Championship game • FOX

After briefly returning to the scene of the crime in which former FBI agent Ryan Hardy (Kevin Bacon) and Claire Matthews (Natalie Zea) were stabbed by an acolyte of Joe Carroll's (James Purefoy), season 2 will fast-forward a year. It's a "new world," says exec producer Marcos Siega. "Ryan is healthy. He's been running. He's teaching. He's gotten his act together." Part of Ryan's recovery includes quality time with niece Max (90210's Jessica Stroup). "Having family in his life is a pillar of strength for him," Siega explains. Especially since another key relationship might be over. "Does Claire have a future on this show?" Siega asks teasingly. (Answer: He's not telling, but we do know that Ryan forms a bond with a fetching victim named Lily, played by Connie Nielsen.) Either way, Claire's dastardly ex will prove resilient following his explosive "death." Says Purefoy, "He's blindingly good at being prepared.... He's realized that his life is not going to be inclusive of his family anymore and that the way he's going to leave his mark will be very different."



SHERLOCK

JAN. 19 10PM • PBS

Fans of the Arthur Conan Doyle update have waited almost two years to find out how Benedict Cumberbatch's eponymous sleuth returned from the grave in the closing moments of the *Sherlock* season 2 finale after apparently falling to his death. The first of this season's three movie-length shows will both solve that mystery and detail the emotional effect Holmes' reappearance has on his detecting partner, Martin Freeman's Dr. Watson. "How would *you* react if your best friend pretended he was dead?" asks *Sherlock* exec producer Steven Moffat. Season 3 also boasts a new villain played by Lars Mikkelsen (star of the Danish drama *Borgen* and brother of *Hannibal* actor Mads), whom Cumberbatch describes as "f---ing amazing." Language, Holmes!

HOUSE OF CARDS

FEB. 14 • NETFLIX

Season 2 of the highly acclaimed

political drama continues to chronicle manipulative politician Frank Underwood's (Kevin Spacey) climb to power. But just as pivotal will be his equally ruthless spouse, played by Robin Wright. "If Claire Underwood was a reason why you loved season 1, you'll love season 2 just as much," hints exec producer Beau Willimon. "You'll see a lot of Claire, and the Underwoods' marriage will be front and center. That partnership, for me, has always been one of the most fascinating things to explore." The showrunner won't reveal much more than that, even when it comes to whether Frank will indulge in his favorite cuisine, barbecue. Quips Willimon, "I will not confirm or deny, other than to say I don't think there's anything more romantic on Valentine's Day than barbecue."

(Above) *Sherlock*;
(below) Kevin Spacey
and Robin Wright
on *House of Cards*





COUGAR TOWN

RETURNS **JANUARY 7** 10PM * TBS



TAP IMAGE TO
READ PREVIEW



Matthew Perry and
Courteney Cox



COUGAR TOWN

RETURNS **JANUARY 7** 10PM * TBSTAP IMAGE TO
READ PREVIEW

THE CUL-DE-SAC CREW is back, and in its fifth season the show has perfected the art of balancing its wine-soaked zaniness with paying off major story lines. For every plot that explores Ellie's (Christa Miller) tendency to be a "cold and flu vampire," as co-creator Bill Lawrence puts it, there are a few poignant moments that deal with Jules' (Courteney Cox) struggles with her aging father (Ken Jenkins), who was diagnosed with early-onset Alzheimer's last season. The comedy will also explore Travis (Dan Byrd) and Laurie's (Busy Philipps) new

relationship, which—speaking of—sends Jules into a shame spiral, as she questions the magic in her marriage after seeing her son's romance blossom. "Not to give too much away, but it involves brunch, stunts, and someone's hair catching on fire," says Cox. And we'll raise a glass to this: Cox's former *Friends* costar Matthew Perry will drop by for a guest spot. Teases Lawrence, "The biggest thing I can tell you is that [Jules] might be going along with something romantically with [Perry's character] just to get herself out of financial trouble." Janice would not approve.

THE AMERICANS

FEB. 26 10PM • FX

Season 1 of the 1980s KGB spy/marital drama closed with Elizabeth Jennings (Keri Russell) bleeding out but asking her estranged husband, Philip (Matthew Rhys), to come home. “We called Keri before we sent her the first script and said, ‘The good news is, you lived!’” says exec producer Joel Fields. Now the bad news: There are new dangers for the Jennings family—whether enemies threatening their children or daughter Paige (Holly Taylor) suspecting something other than laundry is going down in the basement. “Elizabeth has always thought being the best spy she could be meant her kids would be safe,” says Russell. “But something happens early on where she realizes how fragile their safety is.” Rhys, for one, is ready for a respite from all the heavy life-or-death stuff. “Everyone’s so downtrodden with the severity of their lives. I pitched an idea where we could see the lighter side of Phil: He does open-mic night.” And? “It was shot down.” Sigh.



Keidrich Sellati
and Keri Russell
on *The Americans*

THE AMERICANS: CRAIG BLANKENHORN/FX; DALLAS: SKIP BOLEN/TNT



Jesse Metcalfe
and AnnaLynne
McCord

DALLAS

FEB. 24 9PM • TNT

J.R. Ewing may be gone after orchestrating his suicide to frame his nemesis Cliff Barnes (Ken Kercheval) for murder, but he’s not forgotten. At the start of season 3—which exec producer Cynthia Cidre promises will include one pregnancy, two shootings, and a few fistfights—Elena (Jordana Brewster) accepts the offer to be Cliff’s proxy at Ewing Global. Power-obsessed John Ross (Josh Henderson) continues to cheat on the wife he loves, Pamela (Julie Gonzalo), with wicked Emma (Emma Bell). “He only knows how to do business one way, and that’s how J.R. taught him,” Henderson says. Christopher (Jesse Metcalfe) begins a new romance with a Southfork ranch hand (90210’s AnnaLynne McCord). And—yee-haw!—Judith Light returns as Emma’s stone-cold grandmother. “On set they call her J.R., literally, because she’s Judith Ryland,” Cidre says. “She is better, badder, and more delicious than ever.”



VIKINGS

FEB. 27 10PM • HISTORY

Ragnar Lothbrok (Travis Fimmel) had unfinished business in season 1, and he won't waste time getting to it in the premiere, which begins with the highly anticipated brother-against-brother battle. "It's on a bigger scale than we've had before," says creator Michael Hirst. Later Ragnar will head west and in England "meets his match," says Fimmel. (That'd be King Ecbert, played by Linus Roache.) *The Hunger Games'* Alexander Ludwig will join as an older version of Ragnar's son Bjorn when the show jumps a few years, and wife Lagertha (Katheryn Winnick) will be "more powerful than ever," says Hirst. Even more foreboding: the birth of Ragnar's son Ivar the Boneless, who'll grow up to be "the most pathologically cruel of all Viking leaders," says Hirst.

VIKINGS: BERNARD WALSH/HISTORY; PORTLANDIA: AUGUSTA QUIRK/IFC

PORTLANDIA

FEB. 27 10PM • IFC

How absurd will Fred Armisen and Carrie Brownstein's sketch show be this year? "We have an episode that has a lot to do with celery," Armisen says. "Like, the vegetable—but also the commerce of it." That sounds about right for the trend-skewering series, which tackles everything from Kickstarter to protest culture in its fourth season. "A lot of it has to do with how we're reaching our human bandwidth, in terms of the energy we have to participate in things constantly—whether it's social media or just hanging out," says Brownstein. Fan favorites like the feminist-bookstore owners and the mayor (Kyle MacLachlan) will return, and we'll meet plenty of newcomers, including Olivia Wilde as an ecoterrorist and Kirsten Dunst as a woman haunted by judgmental ghosts.

(Above) *Vikings*;
(from left) Kirsten
Dunst, Carrie
Brownstein, and Fred
Armisen on *Portlandia*





BATES MOTEL

MARCH 3 9PM • A&E

So did Norman Bates (Freddie Highmore) murder his teacher Miss Watson? We'll ultimately find out, though season 2 will pick up at her funeral and then flash forward to the summer. "It's a warmer, happier time," says exec producer Carlton Cuse. "The season is about whether Norman and Norma [Vera Farmiga] are going to be able to have their dream. For a while, it looks like they are. Norma gets integrated into the

town, and things are going well at the motel. But like Icarus flying too close to the sun, eventually his wings melt." The heat flares up with the arrival of Norma's estranged brother, Caleb (Kenny Johnson), who she claimed raped her. Says Farmiga: "She's been trying to divert these dark childhood memories. This character from Norma's past shows up, and the entire family has to confront major dysfunctional issues." We're guessing this one's not going to end with a group hug. ■

Vera Farmiga and Max Thieriot on *Bates Motel*

Brothers. Soldiers.
Misfits.

ENLISTED

FRI JAN 10
9:30/8:30c **FOX**
fox.com/enlisted

Matthew
McConaughey
and Woody
Harrelson



12 BEST NEW SHOWS



TRUE DETECTIVE

DEBUTS **JANUARY 12** 9PM * HBO



When you think of Matthew McConaughey and Woody Harrelson, odds are your mind doesn't go straight to "serial-killer drama"—on TV, no less. But two of the big screen's biggest stars will kick off the first season of HBO's gritty, atmospheric anthology crime series *True Detective*, playing mismatched homicide cops—Martin Hart (Harrelson), a family man with some dark secrets, and Rust Cohle (McConaughey), a pessimistic loner—on the hunt for a mysterious ritualistic murderer in the backwoods of Louisiana. We talked to the boys about working in TV, and whether there may be a comedy in their future. —JOSH ROTTENBERG

How did you guys get involved in *True Detective*? Had you been looking for a TV project?

McCONAUGHEY My agent goes, "Man, there's this HBO series. It's really quality. Have a look at it." I read two episodes, and it was hot s---. It was obvious the writer, Nic Pizzolatto, had a clear identity where you're like, "This thing knows what it is." I met Nic and the director [Cary Fukunaga] in Austin and said, "I'm in."

HARRELSON Before I read it, they told me, "Matthew is doing this show." I said, "What? Matthew is doing a *show*?" That just didn't seem possible. Then I'm like, "Well, this thing must be *unbelievable*."

This season is your characters' story, and next season will be a different

story with a totally new cast. Was that part of the appeal of this—that it's a finite thing?

McCONAUGHEY I suppose. I wouldn't have said, "Yeah, I'll commit to six months every year." I wouldn't have been ready for that.

HARRELSON And that will be the appeal for the next two actors who do it.

Back in the days you were on *Cheers*, Woody, the dream for a lot of TV actors was to transition into movies. Now it seems like things have shifted in the other direction.

HARRELSON Yeah, television is so good now. I watch all these great shows: *Homeland*, *Breaking Bad*, *Downton Abbey*. I recently started watching *Workaholics*—it's so funny. It's one of those things now where you feel lucky if you're



WATCH
PREVIEW



True Detective



doing movies and you can jump to TV.

McCONAUGHEY That whole paradigm—“Oh, don’t go from [movies] to TV”—it’s horses---. I’m not worried about the rules or what the best move is supposed to be. It’s “What’s turning you on? What’s a great character, great story, great director?” It’s process, process, process. If you think about the results in this business, it’s going to be a tough road. Look at this [awards-season] stuff I’ve got going on with *Dallas Buyers Club*! I’m in bonus time, man. This is all bonus time. [Laughs]

Matthew, a lot of people probably don’t know that your first professional acting job was actually on TV—playing a

murder victim, oddly enough.

McCONAUGHEY Yeah, on *Unsolved Mysteries*.

HARRELSON Really? Was it like a reenactment?

McCONAUGHEY Yeah, and guess what? They got the guy. They found him around Bryan, Texas, about two weeks after that show.

True Detective goes to some pretty dark places, and your characters each wrestle with serious demons. What was it like to live in that headspace for six months?

HARRELSON Well, my character doesn’t have the same kind of demons as Matthew’s does. His guy’s got demons just f---ing wrapped around his head, going through his gray matter. [Laughs]

McCONAUGHEY I loved being in that spot for six months because this character had a clear obsession. It didn't take its toll on me to live in Rust Cohle's mind. I was intrigued by his mind. I didn't get mean at home or none of that stuff. I enjoyed sitting in that place.

You have worked together before, in the movies *EDtv* and *Surfer Dude*. Do you remember the first time you met?

HARRELSON I remember they were showing some kind of weird Internet invention at CAA, and Matthew was there. I had this connection to him: I was going to do *A Time to Kill*, and he ended up doing it and it made him a huge star. So I came up to him and said, "Hey, how you doin'? Should we do a shot of tequila?" He had a bunch to do that day, but he's like, "All right, come on." [Laughs]

McCONAUGHEY Then on *EDtv*, I remember I was up there doing a little rehearsal with [director] Ron Howard, and Woody, who was playing my brother, rode up on a bike with a bike helmet and bike shorts and clip-on bike shoes. He hops off the bike, and Ron says, "Do you want to go look at some wardrobe?" And

Woody's like, "This is what I was thinking." [Laughs] And you know he's got the greatest legs in the business.

HARRELSON Pshaw! But from the legs up, you've got it nailed.

McCONAUGHEY I get 'em high, and you get 'em low.

With the chemistry you guys have, why haven't you done a buddy comedy?

McCONAUGHEY People get around us for five minutes and they go, "We've got to get these two in something where they can play off each other." Because that's what he and I do comedically very well.

HARRELSON It'll happen. *True Detective* is a kind of buddy comedy in a weird way.

McCONAUGHEY Without the buddy part.

HARRELSON And without much comedy. But still! [Laughs]

True Detective





INTELLIGENCE



DEBUTS **JANUARY 7** 9PM * CBS



TAP IMAGE
TO READ Q&A

 WATCH PREVIEW



Josh
Holloway

JOSH HOLLOWAY famously played a character with a chip on his shoulder. Now he's playing one with a chip in his head. The *Lost* alum returns to TV as Gabriel, an ex-Delta Force member whose brain gets a computer upgrade that allows him access to the worldwide grid. —DAN SNIERSON

What types of roles were you getting offered after *Lost*, and why pick this one?

A diversity of roles, which was great! I think I had 12 offers, so I was reading everything, and this one just jumped out at me. I like serialized, high-concept shows that are really hard to figure out. So episodic was not necessarily what I was looking for. But then this came up, and I was like, "Are you kidding me? I always wanted to be a spy! I grew up watching James Bond!" This was very interesting because it poses a question of the relationship between humanity and technology.... I'm not so computer literate—I don't email, I don't Facebook, I don't tweet. My brother's joke is "You got a chip in your brain? That's the only way you'd use the damn computer!"

Gabriel is independent and stubborn, and has a bit of swagger like Sawyer. What do you like most about their differences?

Gabriel has a straight-line code that he lives by. It's a code of honor. Even though he may be rogue, he may be wild, he's definitely a patriot and a soldier. Whereas Sawyer had to find his code.

[Laughs] He had no code. His code was "F--- you. I'm going to win."

With the computer chip in Gabriel's brain, people are comparing *Intelligence* to *Chuck*. Gabriel could take *Chuck*, right?

[Laughs] I don't know! Chuck could download martial-arts stuff and then suddenly do it! Actually, Gabriel could kick his ass, but it wouldn't be easy because Chuck would be like, "I'm going to pull up some Bruce Lee here and take you down." He was squirrely, and you didn't see it coming because he would disarm you with his charm.

If your brain could access all computer networks, what's the first thing you'd do?

I'd go to Vegas and freakin' tap all their slot machines and head out to vacation! I'd be like my own Rain Man. Go get rich and get the hell out!

[WATCH PREVIEW](#)

RAKE

JAN. 23 9PM • FOX

Greg Kinnear stars as Keegan Deane on this dramedy about a self-destructive (yet likable) gambling addict who's also a remarkably effective criminal attorney. And before you say, *Hmmm...that sounds like House in a courtroom*, creator Peter Duncan would like a word: "That's oversimplifying. It's more nuanced than that. The procedural element is not as dominant. This is a character piece about the lives he impacts." Some of those lives belong to his clients, who include serial killers, bigamists, and even a cannibal. "He's at his best when he's tested," says Duncan of the counselor, who frequently seeks counsel from his psychologist ex-wife (Miranda Otto). "He's very much a guy who thrives on crisis, because that's become a habit in his life."

BLACK SAILS

JAN. 25 9PM • STARZ

This pirate drama aims to blow Capt. Jack Sparrow out of the water. The pirates on Starz's *Treasure*

Island prequel don't talk like Hollywood buccaneers (no *arrs* or *mateys*), don't look like them (no peg legs, no eye patches, and definitely no guyliner), and even act more civilized (ships are run like democracies). But don't worry: They're still lusty, drunken, blood-thirsty killers—just more inspired by history than myth. "Pirate movies are riddled with clichés and are a long way from what, historically, pirates were about," says star Toby Stephens (*Die Another Day*), who plays the cunning Captain Flint. "This is more like a Western set at sea"—and on land, with most

(Above) *Rake*;
(below) Tom Hopper
and Toby Stephens
on *Black Sails*

[WATCH PREVIEW](#)

of the action taking place on New Providence Island, which in 1715 was like *Deadwood* with palm trees and pantaloons. Oh, and since Michael Bay is on board as exec producer, you can expect plenty of... booty! (Seriously, it's as if the men were cast from the British theater circuit and the women were cast from Bay's last pool party.)

MIXOLOGY

FEB. 26 9:30PM • ABC

This ensemble comedy takes place over one night in the lives of 10 single characters, all looking for love. By season's end, after we've seen several awkward first meetings and come-ons, "we make it to closing time and that's when decisions are made," explains exec producer Scott Moore. Leading up to it, though, the show uses flashbacks to incorporate characters' backstories, which is why, adds fellow EP Jon Lucas (who worked with Moore on *The Hangover*), the show could be described as "*Lost* in a bar." Vanessa Lengies, who plays party-girl waitress Kacey, thinks it's more like "*Sex and the City* for both sexes.... People are going to find it very relatable and hilarious because they're going to say, 'I've been in that situation. I did think I was in love with somebody and then found out they didn't know my name.'"



WATCH PREVIEW

THE RED ROAD

FEB. 27 9PM • SUNDANCE

Game of Thrones fans still mourning the first-season loss of their sun-and-stars, Khal Drogo, are in for a treat with Sundance's new drama series, which returns actor Jason Momoa to the small screen. The thunderous *Conan the Barbarian* star plays a dangerous and charismatic criminal leader amid a Native American community in rural New Jersey who wrangles an unholy alliance with a compromised local cop (Martin Henderson) trying to protect his wife (Julianne Nicholson). "He's the best actor I've ever worked with," declares veteran showrunner Bridget Carpenter (*Friday Night Lights*). "He's a soulful and deeply prepared actor, and this is the finest work I've seen him do." And that's despite Momoa keeping his shirt on.



WATCH PREVIEW

(From top) Adan Canto and Vanessa Lengies on *Mixology*; *The Red Road*

SIRENS

MARCH 6 10PM • USA

The subject of USA's first original comedy—first responders in Chicago—doesn't sound that funny. But producer Denis Leary sees that as an advantage. "Strangely enough, no one's ever done a comedy version of the EMT world," says the *Rescue Me* vet. "It's a very ripe territory for comedy." Adapted from a British series, the sitcom centers on medics Johnny, Hank, and Brian (Michael Mosley, Kevin Daniels, and Kevin Bigley) and their cop friend Theresa (Jessica McNamee), whose occupational hazards—like clearing a heart-attack victim's porn-riddled browser history—will be matched by personal kerfuffles, like Hank's ex-boyfriend's wedding. "It's the reverse formula from *Rescue Me*," Leary says. "We're out to make you laugh your ass off, and then jolt you with a little bit of emotion—and then make you laugh your ass off again."



▶ WATCH PREVIEW

ABOUT A BOY: JORDIN ALTHAUS/NBC; SIRENS: CHUCK HODES/USA NETWORK



ABOUT A BOY

FEBRUARY Post-Olympics • NBC

Fans of Nick Hornby's 1998 novel or the 2002 Hugh Grant movie of the same name can trust their beloved rom-com in the hands of Emmy-winning TV guru Jason Katims, who successfully adapted films like *Friday Night Lights* and *Parenthood* into network dramas. Here, perennially immature musician Will (David Walton) gets a lesson in growing up from his new neighbors, offbeat single mom Fiona (Minnie Driver) and her precocious son, Marcus (Benjamin Stockham). "The stories are driven by Marcus' tenacity to get close to Will, so over the course of the series, this family is forming but they'll never admit that to each other," says Katims. Walton (a breakout on *New Girl* last season) is excited to forge an offscreen connection with his new onscreen family: "Benjamin is one of these old souls, and Minnie knows everyone in the world. It seems I gravitate toward cool girls and incredibly intelligent boys." Don't we all?



BEING MARY JANE



DEBUTS **JANUARY 7** 10PM * BET



TAP IMAGE
TO READ Q&A

 WATCH PREVIEW

Gabrielle
Union



FOUR MILLION VIEWERS got a taste of BET's first hour-long drama series, from *Girlfriends* creators Salim and Mara Brock Akil, last summer with a TV movie. Now Gabrielle Union returns as the titular Atlanta news anchor who struggles with her loved ones (including a friend who tries to kill herself), romance (she's torn between a married suitor and a playboy), and career (contending with journalistic ethics in the face of a Katrina-like disaster). Not exactly lightweight fare. "I've shot a lot of stinkers, and you're just like, 'Eh,'" admits the star. "But this one, every day I was like, 'This is so good.'" —TIM STACK

What drew you to Mary Jane? She's a complicated lady who can be unlikable. She's not a caricature. The thing about her is she doesn't get it right—she doesn't even get it right, like, 50 percent of the time, which is life! Most people are jerks on Tuesdays, and then Wednesdays they can be saints. That's the reality of human nature, but it's very rarely reflected accurately on screen.

This show is pretty sexually frank, as in sex scenes at the gym.

Oh, yeah—sex at the gym. I'm masturbating at my desk at work.

Are you a modest person?

No, not at all. I felt like Marilyn Chambers toward the end with the sex scenes. Everyone's like, "Clear the room." And I'm like, "Look, honey. You can Google it on the Internet. Let's just shoot it. We're

losing the light." If you're excited about seeing my butt, you have bigger issues.

Speaking of that, you have not aged. Have you made a deal with the devil?!

Oily skin, I think, is not generally thought of as a blessing but has turned out to be embalming fluid and I think has kept me youthful-looking. Not so great when you're 15, but when you're 41, it's coming in handy!

Will Mary Jane's decision to juggle two guys—married Andre and player David—continue to complicate her life?

It will absolutely continue to get complicated. David's the guy who you're supposed to love, and that goes in and out all season. She just fights it. It coincides with her work and her friendship ups and downs. You really get to see into [Mary Jane's] world, and then those worlds begin to live on their own.

[WATCH PREVIEW](#)

(From left) Omar Epps,
Landon Gimenez,
and Kurtwood Smith
on *Resurrection*;
(below) *The 100*

RESURRECTION

MARCH 9 9PM • ABC

Dead people come back to life on *Resurrection*, but before you ask... “We don’t want people to think this is *The Walking Dead* on network,” says exec producer Aaron Zelman. (To confuse matters even more, *Resurrection* is based on a 2013 novel by Jason Mott called *The Returned*, which has nothing to do with the French-folks-back-from-the-dead drama called *The Returned*, which recently aired on Sundance Channel.) Here, an 8-year-old boy, Jacob (Landon Gimenez), who drowned 30 years earlier mysteriously reappears, unaged, in rural China. With the help of an immigration agent (Omar Epps), Jacob reunites with his parents (Kurtwood Smith and

Frances Fisher) in Missouri—raising complicated emotions and unsettling questions. “The tone of the show isn’t ominous or supernatural. The thing that connects us more than ethnicity or class is life and death,” says Epps. “[This show] is asking the big ‘What if?’”

THE 100

MARCH 19 9PM • THE CW

Based on Kass Morgan’s YA novel, *The 100* takes place in a post-nuclear-apocalypse society where survivors live in an international space station referred to as the Ark. With resources dwindling in space, the Ark’s leaders decide to send 100 teen delinquents (led by newcomer Eliza Taylor) back to Earth to assess its habitability. “It really is dark and

[WATCH PREVIEW](#)

WATCH PREVIEW



edgy and intense,” says exec producer Jason Rothenberg. Adds Isaiah Washington, who plays the Ark’s Chancellor: “There’s this sense of jeopardy, and this ominous feeling of people trying to survive. I’m expecting Sigourney Weaver to show up any minute—just with no aliens!”

CRISIS

MARCH TBD • NBC

A rogue group kidnaps a busload of kids with powerful parents like CEO Meg Fitch (Gillian Anderson), ex-CIA analyst Francis Gibson (Dermot Mulroney), and the

president. Can the FBI—led by Meg’s sister (Rachael Taylor)—track them down? *Life* scribes Rand Ravich and Far Shariat got the idea after penning a failed Navy SEALs pilot. “We had been in D.C. doing research about the conflation between Special Forces, the Hill, the White House...just how everything is so intertwined with politics and money and children,” says Ravich. And yes, the kidnapping *will* be resolved by season’s end. “This show should play like one of those spy novels my father buys in the airport,” says Mulroney. “It’ll be fun to get through.” ■

Gillian Anderson
and Rachael Taylor
on *Crisis*

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CALENDAR

OUR RESOLUTION FOR 2014: TO WATCH ALL 67 OF THESE NEW AND RETURNING SHOWS. SEE YOU IN 2015! **BY MARC SNETIKER**

Dermot Mulroney on *Crisis*



TAP EACH MONTH FOR LISTINGS

JANUARY

FEBRUARY

MARCH

JANUARY

JAN. 2

Community 8PM • NBC

The Taste 8PM • ABC

Watch it for Nigella's sake. She's had a tough few months.

NEW The Assets 10PM • ABC
Eight-part Cold War spy series.

JAN. 5

Downton Abbey 9PM • PBS

JAN. 6

The Bachelor 8PM • ABC

Juan Pablo and his abs search for *amor*, and possibly *una mujer*.

Single Ladies 9PM • VH1

The girls are back for more sex, betrayal, and Indulgence (both the act and Raquel's boutique).

JAN. 7

The Haves and the Have Nots 9PM • OWN

Tyler Perry's *Downton Abbey* returns for season 2.

NEW Intelligence 9PM • CBS

NEW 100 Days of Summer 10PM • BRAVO

Rich Chicagoans party, emote.

NEW Being Mary Jane 10PM • BET

Cougar Town 10PM • TBS



(From left) Lena Dunham, Adam Driver, Allison Williams, and Zosia Mamet on *Girls*

JAN. 10

NEW Enlisted 9:30PM • FOX

Three bickering brothers end up serving at the same Florida military base. (Trust us, it's funny.)

Banshee 10PM • CINEMAX

Fake Lucas is threatened when the real Lucas' son arrives.

NEW Helix 10PM • SYFY

A team of disease researchers travel to the Arctic to stop a viral outbreak.

JAN. 12

Shameless 9PM • SHOWTIME

NEW True Detective

9PM • HBO

Girls 10PM • HBO

Episodes 10:30PM • SHOWTIME

Sean and Beverly reunite, while Matt LeBlanc's ego somehow gets even bigger in season 3.

JAN. 16

Here Comes

Honey Boo Boo 9PM • TLC

Is this the year we understand what Alana is saying?

NEW Under the Gunn

9PM • LIFETIME

Tim Gunn's solo runway walk is a reality competition for rising designers. Sound familiar?

JAN. 18

NEW Flowers in the Attic

8PM • LIFETIME

Crazy mom hides kids in attic, siblings become lovers...the usual.

NEW HitRECORD on TV

10PM • PIVOT

Joseph Gordon-Levitt's user-generated variety show.

JAN. 19

NEW #RichKids of Beverly Hills 10PM • E!

The title (and hashtag) says it all.

SCROLL

MOVIE
REVIEWS

TV
REVIEWS

WHAT TO
WATCH ON TV

MUSIC
REVIEWS

BOOK
REVIEWS

Movies

Leonardo
DiCaprio



WATCH
TRAILER



FIND
SHOW
TIMES

The Wolf of Wall Street

STARRING *Leonardo DiCaprio, Jonah Hill,
Matthew McConaughey*

DIRECTED BY *Martin Scorsese*

R, 2 HRS., 59 MINS.

By Chris Nashawaty



PAY NO ATTENTION to the title: Martin Scorsese's new shoot-the-works epic *The Wolf of Wall Street* isn't about rapacious stockbrokers or shady financial shenanigans. It's about drugs. Lots and lots of drugs. From its twisted opening scene, where a floor of coked-up boiler-room meatheads toss dwarfs for bacchanalian sport, the feverishly paced film is hell-bent on making the audience feel like they just snorted a Belushian mountain of blow. You can practically feel your teeth grinding to dust. As with any high, though, it also doesn't know when to stop.

Based on Wall Street evil genius Jordan Belfort's 2007 memoir about getting insanely rich from conning investors, *Wolf* stars Leonardo DiCaprio as an amoral Horatio Alger with a rolled C-note up his nose. He gives a hell of a performance that's electrifyingly loose, perversely funny, and dripping with jerk charisma. Like Ray Liotta in *GoodFellas*, DiCaprio's character explains through wise-guy voice-overs how he pulled off one of the most brazen and boneheaded scams in history.

The film chronicles Belfort's improbable ascent from eager brokerage-house trainee (under the gonzo tutelage of a scene-



Critical Mass

A sampling of critics from across the country grade 10 current releases

	TY BURR <i>The Boston Globe</i>	KAREN DURBIN <i>Elle</i>	LISA KENNEDY <i>The Denver Post</i>	MICK LASALLE <i>San Francisco Chronicle</i>	WESLEY MORRIS <i>Grantland.com</i>	CLAUDIA PUIG <i>USA Today</i>	RENE RODRIGUEZ <i>The Miami Herald</i>	JOSHUA ROTHKOPF <i>Time Out New York</i>	BETSY SHARKEY <i>Los Angeles Times</i>	ALYNDIA WHEAT <i>People</i>	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
AMERICAN HUSTLE	B+	A-	A	A-	A-	A-	B+	A+	A	A	A	B+	A-
ANCHORMAN 2...	B	—	—	B	D	B	D	—	C+	B	B	C+	C+
AUGUST: OSAGE COUNTY	B+	A	B-	—	—	C+	B-	C-	A	B+	B	B-	B
FROZEN	—	C-	B+	—	B-	A	A-	—	A	A-	B+	B+	B+
THE HOBBIT...	B	—	B	D	C-	C+	C-	B+	B+	B	A-	B+	B-
INSIDE LLEWYN DAVIS	A-	C-	A-	B-	B+	B	A	A+	A	A-	A-	A-	B+
MANDELA: LONG WALK...	B	B	B	B	C	C+	—	—	B	B-	B-	B+	B-
OUT OF THE FURNACE	B-	B+	B+	C-	C-	B	B	B-	B-	—	A-	B	B-
SAVING MR. BANKS	B	B	B+	B-	C	B	—	C	A-	A-	B+	B+	B
THE WOLF OF WALL STREET	A-	A	B-	A+	A	A-	A	C+	A	C	B+	B-	B+

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.



(From left) Paul Rudd, Will Ferrell, David Koechner, and Steve Carell

Anchorman 2: The Legend Continues

STARRING *Will Ferrell, Paul Rudd, Christina Applegate, Steve Carell*

DIRECTED BY *Adam McKay* **PG-13, 1 HR., 55 MINS.**

By Chris Nashawaty



The law of movie comedies dictates that if the title has a 2 in it, the smart money says it won't be as funny as the original. *Anchorman 2* doesn't defy that axiom, but it's still plenty hilarious in a reheated sort of way. It's the early '80s, and newsboob Ron Burgundy is tapped to helm the graveyard slot on a fledgling 24-hour news channel. So, "by the hymen of Olivia Newton-John," he reunites the gang: Paul Rudd's muttonchopped muck-raker Brian Fantana, David

Koechner's casually racist sports reporter Champ Kind, and Steve Carell's imbecilic meteorologist Brick Tamland. The decade-specific gags come fast and furious...and most of them land. But after a while, the film starts to feel a little too familiar—though it is a treat to see Ferrell back in his oblivious alter ego's polyester suit. The jokes in *Anchorman 2* are as comforting as the laugh track on a sitcom rerun, even if we can guess most of the punchlines. **B**



(From left) Julia Roberts,
Meryl Streep, and
Julianne Nicholson



WATCH
TRAILER

August: Osage County

STARRING *Meryl Streep, Julia Roberts, Julianne Nicholson*

DIRECTED BY *John Wells* R, 1 HR., 59 MINS.

By Owen Gleiberman

When a movie is based on a celebrated play, the first question to ask is, Does it *play*? In the case of *August: Osage County*, an adaptation of Tracy Letts' 2007 Pulitzer Prize-winning drama about an Oklahoma family marinating in its own miserabilism, the answer is yes. The fights, insults, and sadistic parent-child mind games, the powerhouse acting that shades into overacting (though I'll be damned if you could say exactly when)...the movie is red meat for anyone who thrives on a certain brand of punchy, in-your-face emotional shock value. Yet the pull of what happens on screen came, for me, with a major qualification: I went with it, but I didn't totally buy it. The film is a contraption that spreads

SCROLL >

Ben Stiller and
Kristen Wiig

The Secret Life of Walter Mitty

STARRING *Ben Stiller, Kristen Wiig, Adam Scott*

DIRECTED BY *Ben Stiller* **PG, 1 HR., 54 MINS.**

By Chris Nashawaty

It's easy to understand why comedians like Jim Carrey, Mike Myers, and Sacha Baron Cohen have flirted with adapting James Thurber's 1939 *New Yorker* story about a timid man with a vibrant fantasy life. Not only has CGI made it relatively simple to turn Walter Mitty's daydreams into Technicolor tapestries of digital

eye candy, it's also the kind of emotionally textured role that can be a springboard out of the banana-peel slapstick ghetto. Ben Stiller's no stranger to such clown-crying-on-the-inside gambits (see: *Permanent Midnight* and *Greenberg*). But his new film, *The Secret Life of Walter Mitty*, despite all of its visual razzle-dazzle, never locates the beating heart of its hero.

Stiller, who also directed, plays Mitty as an absentminded, socially awkward nebbish who works in the photo department at LIFE magazine. The irony, of course, is that even though he

works at a place called *LIFE*, he hasn't lived. Instead, he retreats into his head and imagines himself a dashing mountain climber or a hot-blooded Casanova. Stiller and screenwriter Steven Conrad have given Thurber's story a 21st-century twist by setting the film in our era of corporate downsizing. *LIFE* is about to cease publishing, and for its final cover the editors have chosen a shot from their globe-trotting photojournalist star, Sean O'Connell (Sean Penn). Then Mitty misplaces the negative. And with the encouragement of a co-worker he's sweet on (Kristen Wiig), he embarks on a quest to find O'Connell, leading him to Greenland and the Himalayas.

As Stiller's Mitty crisscrosses the planet, he slowly transforms into the action hero he's always been in his fantasies. While stunning sequences show him skateboarding away from an erupting volcano and fighting off a great white shark, the character never becomes more than a fuzzy conceit. At the risk of psychoanalyzing a film that's already too deep inside its own head, Stiller seems to lack the confidence as a dramatic actor to fully commit to the emotional potential of his story. Too often he aims at our funny bones when he should be targeting our heartstrings. In the end, *Walter Mitty* is a film about acting out our dreams. But Stiller never quite shows us the soul of his dreamer. **B-**

Stiller seems to lack the confidence as a dramatic actor to fully commit to the emotional potential of his story.

SHORT STORIES ON SCREEN

Like *Walter Mitty*, a surprising number of movies have been adapted from short fiction.

IT'S A WONDERFUL LIFE 1946

Peter Storme's "The Man Who Was Never Born" ran in *Good Housekeeping* in 1945.



ALL ABOUT EVE 1950

Cosmopolitan published Mary Orr's "The Wisdom of Eve" in 1946.



REAR WINDOW 1954

Cornell Woolrich's "It Had to Be Murder" debuted in a 1942 issue of *Dime Detective Magazine*.

BROKEBACK MOUNTAIN 2005

Annie Proulx's tale by the same name appeared in *The New Yorker* in 1997.



AWAY FROM HER 2006

When *The New Yorker* introduced this Alice Munro story in 1999, it was called "The Bear Came Over the Mountain."

So You Want to Be A Screenwriter?

We've got answers. Hollywood's hottest scribes recount their stories of how they broke into the business, and how the Academy's **Nicholl Fellowship** for new writers helped pave their way. —ANTHONY BREZNICAN

Ask successful screenwriters how they got their start, and you'll probably hear something like this: "That first nod of approval came at a time when I was personally rejected from so many other things. I had heard no so many times, I was ready to give up and move on to something else." This particular memory comes from Destin Cretton, who last year released his acclaimed troubled-youth film, *Short Term 12*. But Cretton shares more than hard times with his fellow scribes. He and some of Hollywood's top writers all got their first nod of approval from the Oscar folks, as winners, finalists, or semifinalists for the Nicholl Fellowship, an Academy of Motion Picture Arts and Sciences program. EW talked with a few of them about their early struggles, and how they broke through. (*Additional reporting by Nicole Sperling*)



MICHAEL ARNDT *Toy Story 3*

The script Arndt submitted to the Nicholl Fellowship was an edgy action comedy called *Suicide Delux*. "Frankly, it was terrible," he says. But it made the Nicholl semifinals, and the form letter came with a handwritten note of encouragement. "That was enough to keep me going for the next 10 years," says Arndt. "I sent scripts in to the Nicholl, and some were quarterfinalists, some were semifinalists, and some never made it that far. I wrote 10 scripts before I finally sold my first screenplay. That was *Little Miss Sunshine*. I sent it off to Nicholl, and it didn't even make the first cut." Instead, the Academy gave him an Oscar for it.

Julia Roberts in
*Erin Brockovich***SUSANNAH GRANT***Erin Brockovich*

"I was in film school. My script that won [the Nicholl] was called *Island Girl*. The fact that I had an agent shouldn't give you the impression I had confidence. The Nicholl definitely helped with that. The person who presented me the award, who usually has been the biggest champion of your script, was Jack Lemmon."

Emayatzy Corinealdi
and David Oyelowo in
*Middle of Nowhere***AVA DUVERNAY***Middle of Nowhere*

"I had my day job as a publicist and my night job as a covert writer," says DuVernay. "I was writing by a small lamp at my desk. The [Nicholl] letters made me start thinking, 'Okay, maybe these words that are coming out of my head could eventually become something.' It was a big deal at the time, considering I had no attachment to the movie business as a creator." DuVernay's script for *Middle of Nowhere* made the semifinals, and seven years later the feature film earned her the 2012 Sundance Film Festival prize for best director.

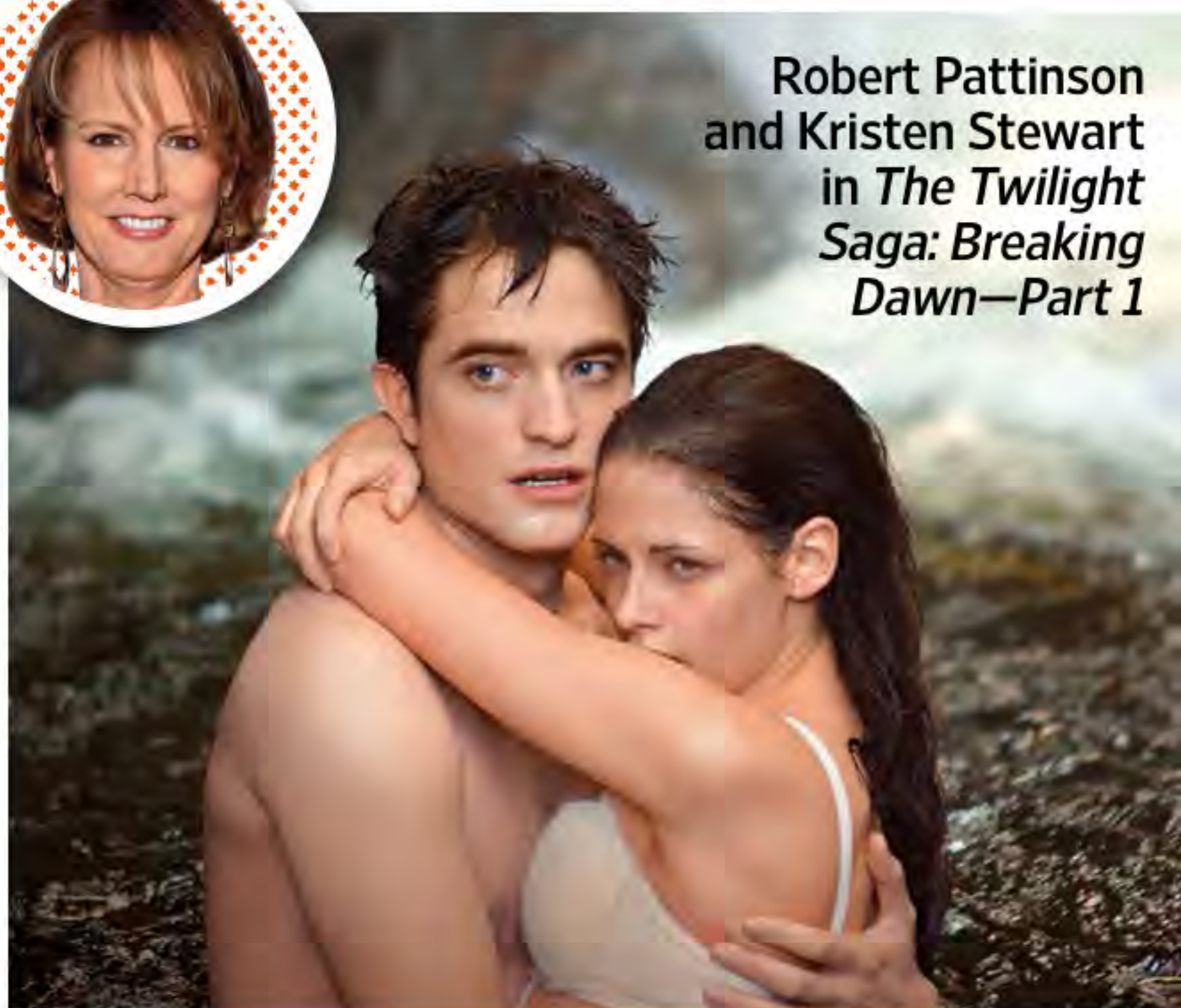
Zachary Quinto and
Chris Pine in *Star Trek
Into Darkness***DAMON LINDELOF***Star Trek Into Darkness*

"I wrote a script called *The Perfectionists*, a Western comedy," says Lindelof. "I got a letter saying I was a [Nicholl] quarterfinalist, and I felt an incredible desire to really win." Lindelof wanted to win so badly, in fact, that he knew if he ended up losing it'd come as a blow. So he got proactive: "I wrote an email to everybody I knew in the TV business, saying, 'I want to be a professional television writer.'" When he learned that he hadn't won the Nicholl Fellowship, it didn't sting as much as it might have: His email had already landed him a job on ABC's *Wasteland*.





Robert Pattinson
and Kristen Stewart
in *The Twilight
Saga: Breaking
Dawn—Part 1*



MELISSA ROSENBERG *Twilight* series

In 1991 Rosenberg was a graduate of USC's producing program but working as a legal assistant. Then she submitted her romantic dance comedy *A Mambo Man* to the Nicholl contest: "It's what all we young writers wanted." Her script only made the semifinals, but "it gave me a little more confidence about what I was doing and a minor bragging right," she says. Paramount Pictures later offered her a job writing a different dance movie. "When I got that job," she says, "I quit the law firm, turned around, and hired the lawyer I had worked for to negotiate my deal."



Jeff Bridges and Tim
Robbins in *Arlington Road*



EHREN KRUGER

Arlington Road

"I saw an ad for the Nicholl Fellowship in a movie magazine, and entered a script when I was a senior in high school," says Kruger. "It was the first thing I ever wrote, and I was just happy to have gotten to the end. [The script] was a very, very subpar homage to *Network*, about a TV anchorman trying to influence an election. It was a political thriller written by a 17-year-old who didn't know much. It went nowhere. I decided I would study what screenplays are all about and if I ever felt like I'd written a good one, I'd submit again. Six years later, I entered again, and I won for *Arlington Road*."

WHAT IS THE NICHOLL FELLOWSHIP?

Don Nicholl built a great career writing and producing for sitcoms including *The Jeffersons* and *Three's Company*, but he never forgot his initial struggle. After his death, Nicholl's widow, Gee, established the Academy Nicholl Fellowship in Screenwriting as a tribute to him. Now in its 28th year, the Fellowship gives aspiring writers their first big break. Between January and May, the Academy accepts original scripts from writers who've never earned more than \$25,000 writing fiction for film or television. By October, up to five finalists are selected to receive \$35,000 each to write an original feature in the next year. "There's no such thing in the industry as a sure bet," says Fellowship committee chair Gale Anne Hurd. "But this is a pretty good one." Apply at [oscars.org/awards/nicholl](https://www.oscars.org/awards/nicholl).

—LINDSEY BAHR



(From top)
Robert De Niro and
Sylvester Stallone
in *Grudge Match*;
Keanu Reeves and
Hiroyuki Sanada in
47 Ronin; *Frozen*



ALSO PLAYING

47 Ronin

PG, 1 HR., 58 MINS.

With a budget north of \$175 million, Keanu Reeves' CGI-festooned epic about a band of score-settling samurai is undeniably easy on the eyes. But it's also a bit of a folly. The acting's stiff, the accents are hard to decipher, and the plot is stale Kurosawa. Still, there are a few fleeting moments of haunting beauty and grandeur. **C+** —CHRIS NASHAWATY

NEW
RELEASE

American Hustle

R, 2 HRS., 18 MINS.

Set in 1978, David O. Russell's brilliant and swirling amphetamine high of a movie is a work of jaw-dropping virtuosity and pleasure. It's about a con artist (Christian Bale) who's lured into the FBI sting operation known as Abscam. The cast is amazing, and Russell's enthralling filmmaking out-Scorseses Scorsese. Watching the movie, you never know what's coming next, and you can't wait to see it happen. **A**

—OWEN GLEIBERMAN

Grudge Match

PG-13, 1 HR., 53 MINS.

It's supposed to feel like Rocky vs. Raging Bull. Really, though, this tale of two old boxers, Razor (Sylvester Stallone) and the Kid (Robert De Niro), just pummels you with clichés. Yet that doesn't mean the actors aren't winning. The fighters, who each defeated the other once in the '80s, have reunited for a grudge-match payday. Stallone draws on the battered nobility that first made us like him, and De Niro does something crafty: He acts the hell out of phoning it

NEW
RELEASE

SCROLL



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MOVIE
REVIEWS

TV
REVIEWS

WHAT TO
WATCH ON TV

MUSIC
REVIEWS

BOOK
REVIEWS

TV



Rob Corddry and
Joel McHale

Community

Thursdays, 8 p.m.

NBC

By Jeff Jensen



Alison Brie

Joel McHale's snarky shyster surely expresses the tsuris of his mad-scientist creator, Dan Harmon, who was fired from the cult fave after season 3—and now returns.

LAST SEEN GRADUATING FROM the loony-tunes diploma mill of Greendale Community College, Jeff Winger heads back to his alma mater in the season 5 premiere of *Community* with mixed emotions and evolving motives—part idealistic superhero, part vengeful destroyer. Joel McHale's snarky shyster surely expresses the tsuris of his mad-scientist creator, Dan Harmon, who was fired from the cult fave after season 3—and now returns following an exile year of podcasting with often drunken abandon. *Community*, which wilted without his invention and care, is instantly funnier and more interesting for it, even as it remains burdened by its past and sober about its future.

Set three years after the season 4 finale, "Repilot" manages to be quintessential *Community*—self-aware, banter-packed, geek-proud—by being a fable about its own fragility. Greendale is imperiled: Its reckless meaninglessness has caused a catastrophe that threatens to close the school. At one point, Winger argues that Greendale has turned his study-group comrades—pop savant Abed (Danny Pudi), Jesus-loving entrepreneur Shirley (Yvette Nicole Brown), prim

Tobey Maguire
and Kristen Wiig

The Spoils of Babylon

Debuts Jan. 9, 10 p.m.

IFC

By Melissa Maerz

Lately it seems that all great dramas must come equipped with creative wigs and historically appropriate shirt collars (see: *The Americans*, *Downton Abbey*). If that's true for comedies, too, then *The Spoils of Babylon* should win an Emmy—or at least a very special award for Best Feathered Hairdo Worn by a Mannequin. Introduced by Eric Jonrosh (Will Ferrell), who wrote the epic novel that inspired this miniseries, *Spoils* follows oil tycoon Jonas (Tim Robbins), daughter Cynthia (Kristen Wiig), and adopted son Devon (Tobey Maguire) through the decades as they slap faces, gaze at sunset vistas, sport retro styles that are tailor-made for frat boys' Halloween costumes, and agonize over forbidden love. Yes, Devon has a

crush on Cynthia, and in order to stay quasi-incest-free, he marries a plastic dummy (voiced by Carey Mulligan). It's a sharp satire of '80s pearl-clutchers like *The Winds of War* and *The Thorn Birds*, with Ferrell delivering a spot-on Orson Welles impression as Jonrosh, a self-important, wine-soaked buffoon. But even though the cast includes Val Kilmer, Jessica Alba, and secret comic genius Haley Joel Osment (who knew?), *Spoils* itself is more funny-weird than actually funny. The real laughs come from seeing so many famous people in absurd situations waxing nostalgic for the age of the melodrama, when the romance was good, the greenscreens were bad, and the fashion was even worse. **B+**



Tricia Helfer and
Vic Trevino on
Killer Women; (below)
Sofia Vergara

Sofia Vergara Don't Watch My New Show!



Sofia Vergara is wearing a new hat: executive producer. The *Modern Family* actress is behind *Killer Women*, an adaptation of an Argentine drama (debuting Jan. 7, 10 p.m., ABC) that stars Tricia Helfer as a striking Texas Ranger on the hunt for criminals, romance, and other dangerous things. It's not for everyone, though. Here, Vergara gives you a few good reasons *not* to watch the new series. —DAN SNIERSON

KILLER WOMEN: BILL MATLOCK/ABC;
VERGARA: BOB D'AMICO/ABC

1 If you only like your crime-fighting Texas Rangers to be fully bearded and with very short legs like Chuck Norris, Ranger Molly Parker [Helfer] won't do it for you. She's not only drop-dead gorgeous, with the *loooongest* legs ever, but she also drops dirtbag criminals faster than a crazy Colombian after his third cup of coffee.

2 If you think women kill for the same reasons as men, or you like the typical crime shows made up of pure fantasy, you will be turned off by *Killer Women*. It's loosely based on real cases, so you will learn women don't kill for what they hate, but for what they love. And during stabbings, guys go at it just to kill and run away, while women stab until they have no more energy. Same thing with bullets and venom... This show is not for people afraid of the blunt reality that lipstick, guns, thongs, and passion can shock you with a smile.

3 If you miss the Ingallses on *Little House on the Prairie*, the Parker family may let you down. They shoot beer cans

SCROLL

The Chart

1	BREAKING BAD Season 5
2	DOWNTON ABBEY Season 3
3	THE WALKING DEAD Season 4
4	GAME OF THRONES Season 2
5	MAD MEN Season 6
6	HOMELAND Season 2
7	THE BIG BANG THEORY Season 7
8	SONS OF ANARCHY Season 6
9	SCANDAL Season 3
10	DEXTER Season 8
11	SUITS Season 3
12	MODERN FAMILY Season 5
13	HOW I MET YOUR MOTHER Season 9
14	PRETTY LITTLE LIARS Season 4
15	JUSTIFIED Season 4
16	DOCTOR WHO The 50th Anniversary Collection
17	THE VAMPIRE DIARIES Season 5
18	REVENGE Season 3
19	AMERICAN HORROR STORY: COVEN
20	DUCK DYNASTY Season 4

2013'S TOP 20 TV SEASONS DOWNLOADED FROM iTUNES



Bryan Cranston
on *Breaking Bad*

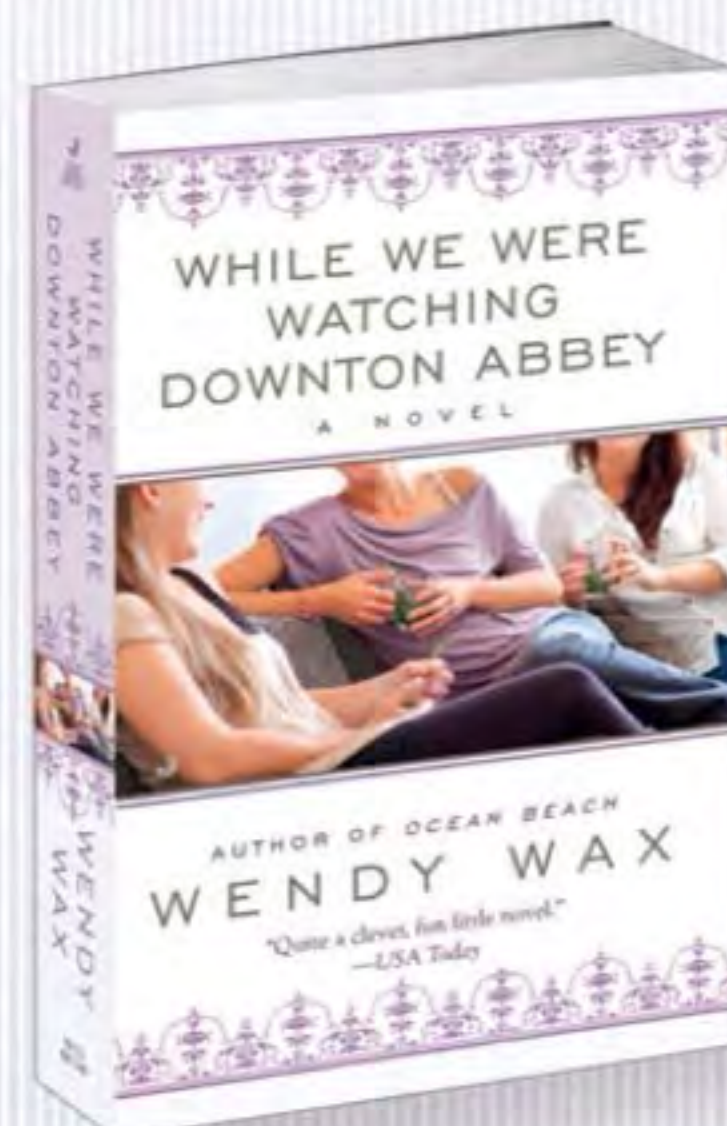
Three women.
One show.
And the experience
that will change
their lives forever...



Read
WHILE WE WERE
WATCHING
DOWNTON ABBEY
by WENDY WAX

"Quite a clever, fun
little novel." —USA Today

"In the style of...
Karen Joy Fowler's
The Jane Austen Book Club."
—Deseret News



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JANUARY 6-12

What to Watch

A day-to-day guide to notable programs* **BY JESSICA SHAW**

MUST WATCH OF THE WEEK

Kat Dennings
and Beth Behrs;
(inset) Tina Fey
and Amy Poehler



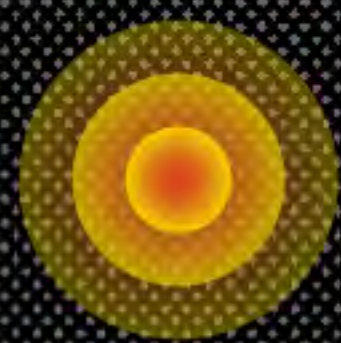
The 40th Annual People's Choice Awards

WED., JAN. 8 | 9-11PM | CBS

The 71st Annual Golden Globe Awards

SUN., JAN. 12 | 8-11PM | NBC

"Round tables and drinking can help with laughing," a wise woman named Amy Poehler recently told EW, and it's one reason she and Tina Fey are returning to host the Globes, the loosey-boozy awards show that raises a glass to movie and TV excellence. *American Hustle* and *12 Years a Slave* lead the film field with seven nominations each, while on the TV side, *House of Cards* and *Behind the Candelabra* could have a big night with four noms apiece. Prefer your Hollywood trophies to be voted on by ordinary folks on the Internet? Hosted by *2 Broke Girls*' Kat Dennings and Beth Behrs, the PCAs will offer up performances by OneRepublic and Sara Bareilles. If One Direction's Directioners don't triumph over Katy Perry's KatyCats in the Favorite Music Fan Following category, Paul Rudd will be *extremely* disappointed. —DAN SNIERSON



TAP EACH
DAY FOR
PROGRAMS

JANUARY 6-12

2 of 2

WhattoWatch



MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY

JANUARY 6

Juan Pablo
Galavis



SEASON PREMIERE

8-10:01PM

The Bachelor

ABC

"There's a lot of strange things going on the first night." So speaketh Juan Pablo Galavis, the self-described *el Bachelor* who apparently likes to kick around a soccer ball while shirtless at sunset. (No duh, dude!) Among the strange are a barefoot hippie chick, an uncomfortable essential-oil massage, plenty of forgotten names, and emotional meltdowns

SEASON FINALE

9-11PM

Hostages

CBS

Ellen is *still* trying to operate on the president? Has anything happened since I gave up after the first episode?



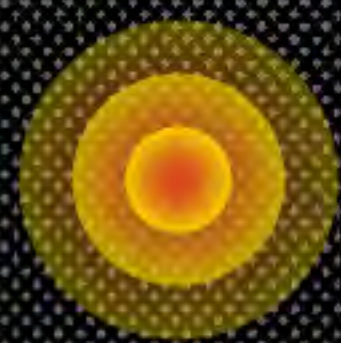
Dylan
O'Brien

10-11PM

Teen Wolf

SCROLL





TAP EACH
DAY FOR
PROGRAMS

JANUARY 6-12

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WhattoWatch



MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY

JANUARY 7



SEASON PREMIERE

10-10:30PM

Cougar Town

TBS

(From left)
Courteney Cox,
Dan Byrd, and
Busy Philipps

In its season 5 opener, *Cougar Town* takes a sledgehammer to the fourth wall as Ellie (Christa Miller) sums up viewer reaction to new couple Laurie (Busy Philipps, you're always awesome) and Travis (Dan Byrd): "It's a complex range of emotions that can't be expressed by mere words. I invented a sound to capture it: *awwwblecch*." Jules (Courteney Cox) gets into the lovebirds' business, literally, when she walks in on them showering. Most moms would beg to unsee such a spectacle, but she goes full-throttle awkward and in the process nabs the Inappropriate Parent of the Year award for her incest-tinged remarks about her son. Luckily, Big Tippi returns to smooth things over. **B+** —HENRY GOLDBLATT

9:30-10PM

The Mindy Project

Fox

Danny becomes Mindy's personal trainer. Staten Island-y

Series Debut

10-11PM

Being Mary Jane



Josh Holloway
and Meghan Ory

SERIES DEBUT

9-10:01PM

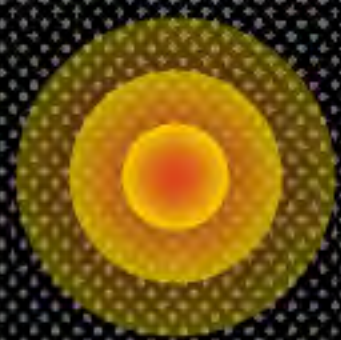
Intelligence

CBS

After chasing the leading-man dream on the big screen (*Battle of the Year*, anyone?), *Lost*'s Josh Holloway returns to TV on this spy-fi thriller, a star vehicle for his rakish, wise-guy charm and other considerable gifts. He throws a mean punch, moves you with surprising emotional range, sparks well with costars Marg Helgenberger and Meghan Ory, and

SCROLL





TAP EACH
DAY FOR
PROGRAMS

JANUARY 6-12

2 of 2

WhattoWatch



MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY

JANUARY 8



SERIES DEBUT

10-11PM

Chicago P.D.

NBC

Jason Beghe

What happens when you take all of TV's rebel cops—the ones who just don't follow the rules, dammit!—and put them in one place? You'll get something like this *Chicago Fire* spin-off, where the only people who go by the book are the show's writers. The pilot introduces us to the sexy, well-dressed detectives of a newly created intelligence unit, led by *Fire*'s raspy-voiced Det. Sgt. Hank Voight (Jason Beghe), a noted bad boy (and potential Bad Cop). They do whatever it takes to catch the perp, including beating the crap out of people. Despite all that boundary-busting, though, *P.D.* is as straightforward and meat-and-potatoes as police dramas get—Dick Wolf comfort food. **B** —RAY RAHMAN

SEASON PREMIERE

9-10PM

Psych

USA

Psych! This show's still on!

9:31-10PM

Super Fun Night

ABC

Ashley Tisdale returns as Kimmie's sister Jazmine. With a z so as not to be confused with anyone on a magic-carpet ride.

10-11PM

American Horror Story: Coven

FX

The moment anyone who's ever owned a fringed scarf has been waiting for: Stevie Nicks plays herself tonight!!! My cup* runneth over! *Goblet filled with blood

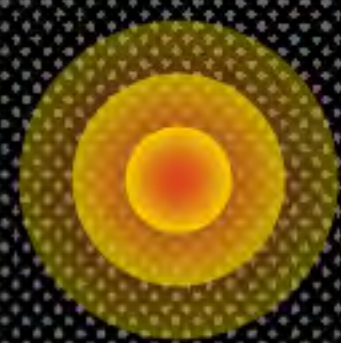
SEASON PREMIERE

10-11PM

Real World: Ex-Plosion

MTV

Seven strangers (and—surprise—their exes) move into a house. And watch *Big Brother's* X-Factor season?



TAP EACH
DAY FOR
PROGRAMS

JANUARY 6-12

2 of 2

WhattoWatch



MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY

JANUARY 9

8:30-9PM

Parks and Recreation
NBC

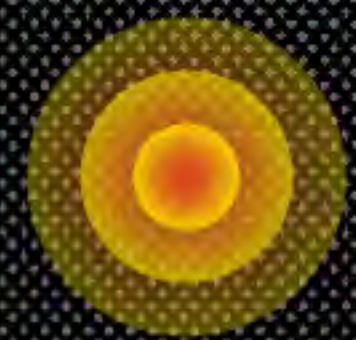
The good news: Just in time for *Parks and Recreation*'s 100th episode, Andy (Chris Pratt) is back from London, totally jet-lagged, and April (Aubrey Plaza) needs to spray him with a hose to stop him from talking in his sleep. ("That's my spaghetti, Chewbacca," he mumbles, hugging the pillow.) The bad news: Leslie Knope's (Amy Poehler) countdown to her last day as city councilwoman is already tiresome, and now a sex scandal involving another politician (Kevin Symons) may extend it longer. Fortunately, the whole debacle is being covered by your favorite clueless local newsman, who gets the episode's best line during his on-air sign-off: "I'm Perd Hapley, and I just realized, I'm not holding my microphone." **B** —MELISSA MAERZ



Aubrey
Plaza

JANUARY 6-12

2 of 2


TAP EACH
DAY FOR
PROGRAMS

WhattoWatch



MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY

JANUARY 10



SERIES DEBUT
9:30-10PM
Enlisted
Fox

(From left)
Parker Young,
Geoff Stults,
and Chris Lowell

It might look like a sad attempt to remake *Stripes*. But with Kevin Biegel (*Cougar Town*) serving as showrunner, *Enlisted* feels like a charming military-inspired update of an *Office*-style workplace comedy. When Sgt. Pete Hill (Geoff Stults) gets booted down to the "Rear D" unit, he's forced to lead his brothers, sarcastic jerk Derrick (Chris Lowell) and puppyish dimwit Randy (Parker Young), and other deployment rejects. Keith David is great as Sgt. Maj. Donald Cody, a black Army vet who wears a white man's prosthetic foot, but Young is the real breakout as a lovable goofball who giggles whenever anyone says "unit." You might not laugh as hard as he does, but there's real potential here, especially if you like amputee jokes. (Who doesn't?) **B** —MELISSA MAERZ

8-9PM
The Carrie Diaries
The CW

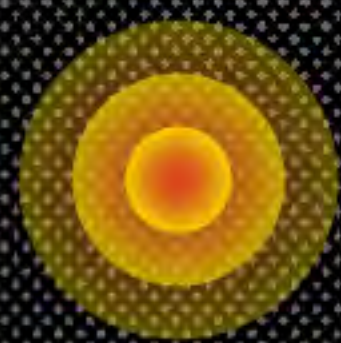
Sebastian bails on Carrie on Valentine's Day. Teenage Aidan would never have done that.

SERIES DEBUT
10-11PM
10 Million Dollar Bigfoot Bounty
Spike

Dean Cain hosts this \$10 million competition for whoever can find Sasquatch. In related news, I am personally offering \$20 million to anyone who can locate the Tooth Fairy.

SERIES DEBUT
10-11:30PM
Helix
Syfy

A team of scientists from the Centers for Disease Control investigate a disease outbreak, only to be pulled into their own life-and-death struggle. Something tells me hypochondriacs should stay away from this one.



TAP EACH
DAY FOR
PROGRAMS

JANUARY 6-12

2 of 2

WhattoWatch



MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY



SATURDAY



SUNDAY

JANUARY 11

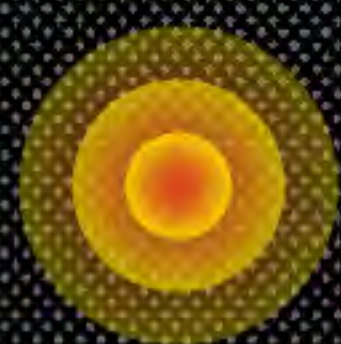
10-11PM

Wanda Sykes Presents
Herlarious

OWN

Wanda Sykes still gets tongue-tied around Oprah Winfrey, who counts herself a fan of the fearless comedian. "She's Oprah! Sometimes I want to poke her to see if she'll pop," jokes Sykes. For her two-part comedy special on OWN, Sykes is trying to "turn *aha!* moments into ha-ha moments" with a blend of stand-up and sketches featuring celebs like Jeff Probst, Cheryl Hines, Kristin Chenoweth, and comedian Adele Givens. But will the comedy ever get too raunchy for the network? "[Adele] says the F-word better than anyone," says Sykes with a laugh. "I'd love to have a 'f---'-off with her because I think I say it pretty well too. We might have to bleep that a little bit." —STEPHAN LEE





TAP EACH
DAY FOR
PROGRAMS

JANUARY 6-12

2 of 2

WhattoWatch



MONDAY



TUESDAY



WEDNESDAY



THURSDAY



FRIDAY

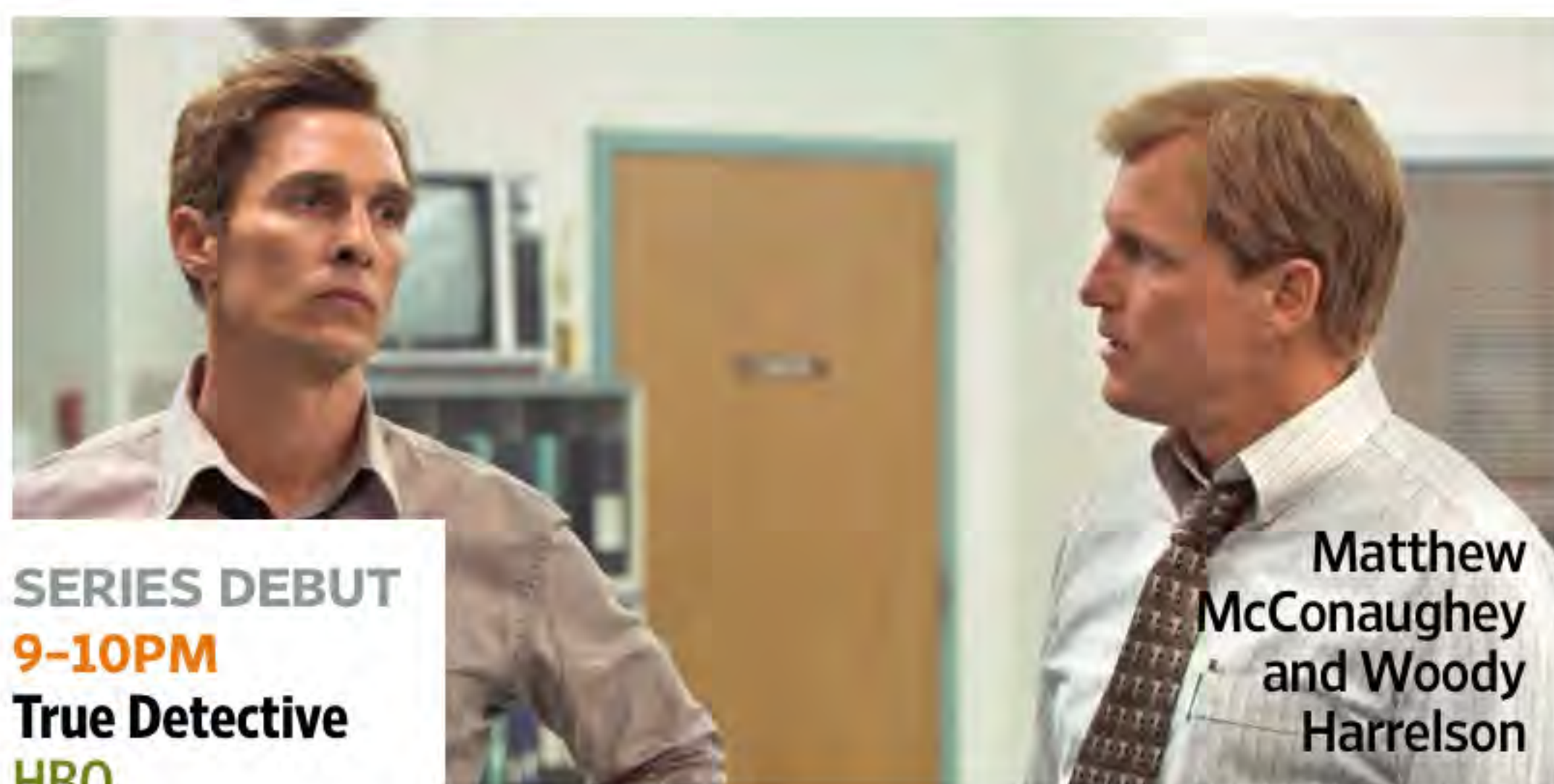


SATURDAY



SUNDAY

JANUARY 12



SERIES DEBUT
9-10PM
True Detective
HBO

Matthew
McConaughey
and Woody
Harrelson

Rust Cohle (Matthew McConaughey) is a tragedy-hollowed cynic whose philosophical belief in life's meaninglessness keeps him moored in darkness. Martin Hart (Woody Harrelson) is a God-loving, innocence-worshipping family man weak with well-rationalized hypocrisies. Both are Louisiana cops whose lives are changed and worldviews tested while investigating a ritualistic murder. Each season of this anthology drama tells a new story with a new cast, but McConaughey and Harrelson are so good, you immediately begin grieving the prospect of getting only eight episodes with them. **A** —JEFF JENSEN

9-10PM
The Good Wife
CBS

Tom "Call Sign Viper" Skerritt guest-stars as a Lockhart/Gardner client. What I wouldn't

Season Premiere

9-10PM
Shameless
Showtime



(From left) Michelle Dockery, Elizabeth McGovern, and Laura Carmichael

9-10PM*
Downton Abbey
PBS

A house party brings an allegedly higher class of people—and their servants—to Downton as season 4 kicks into gear, for better and worse. Mary (Michelle Dockery) is wooed by the well-meaning Lord Gillingham (Tom Cullen), while Edith (Laura Carmichael) continues to rekindle with the still-married Mr. Gregson (Charles Edwards). A subplot involving an opera singer reminds us that artists weren't as highly regarded as their art circa 1922. It's all fun and parlor games until The Thing That Happens To Anna

SCROLL



*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TRUE DETECTIVE: MICHELE K. SHORT/HBO; SHAMELESS: MONTY BRINTON/SHOWTIME;
DOWNTON ABBEY: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2013 FOR MASTERPIECE

MOVIE
REVIEWS

TV
REVIEWS

WHAT TO
WATCH ON TV

MUSIC
REVIEWS

BOOK
REVIEWS

Music

Justin
Timberlake



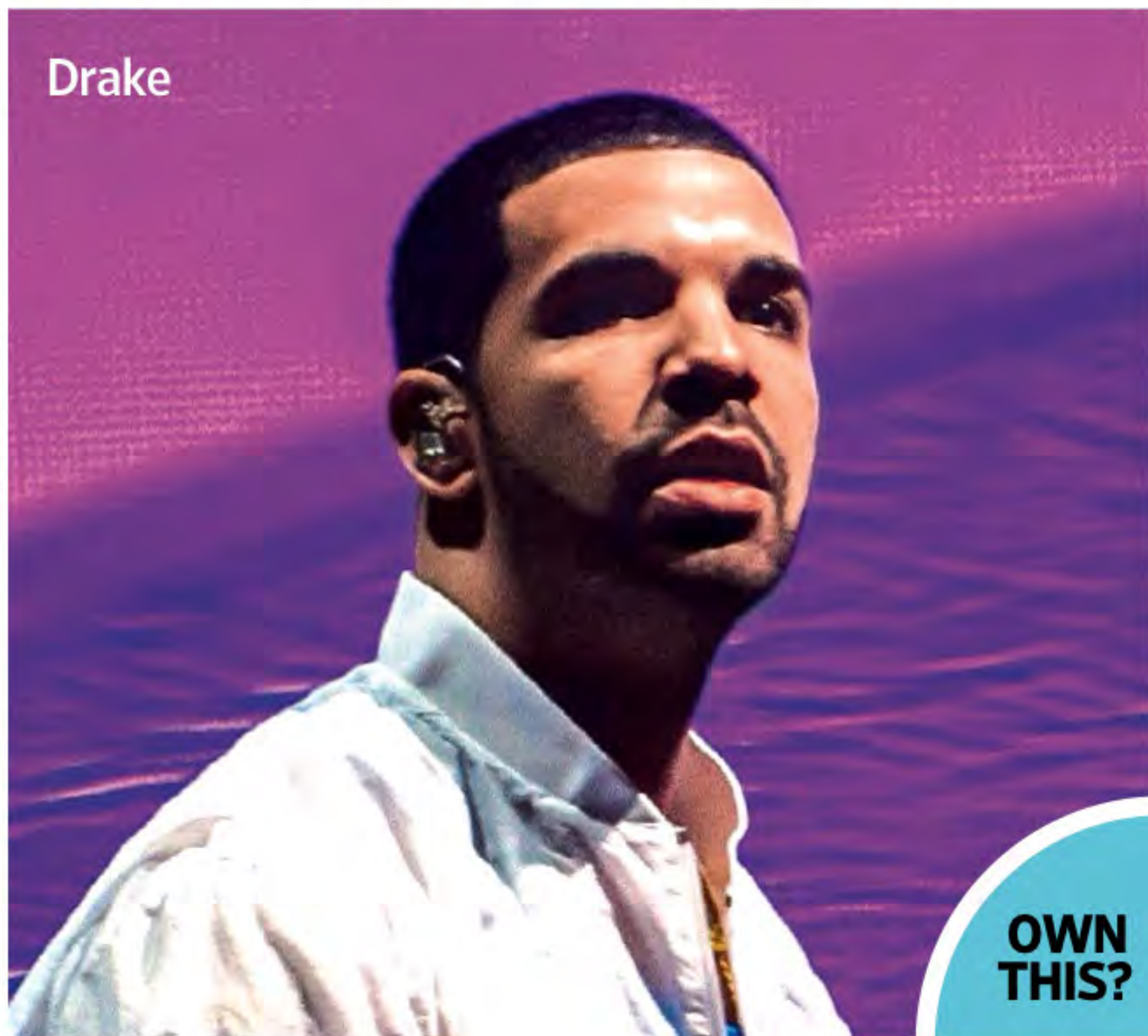
OWN
THIS?

TRY
THIS!

Autre
Ne Veut



Drake



OWN
THIS?

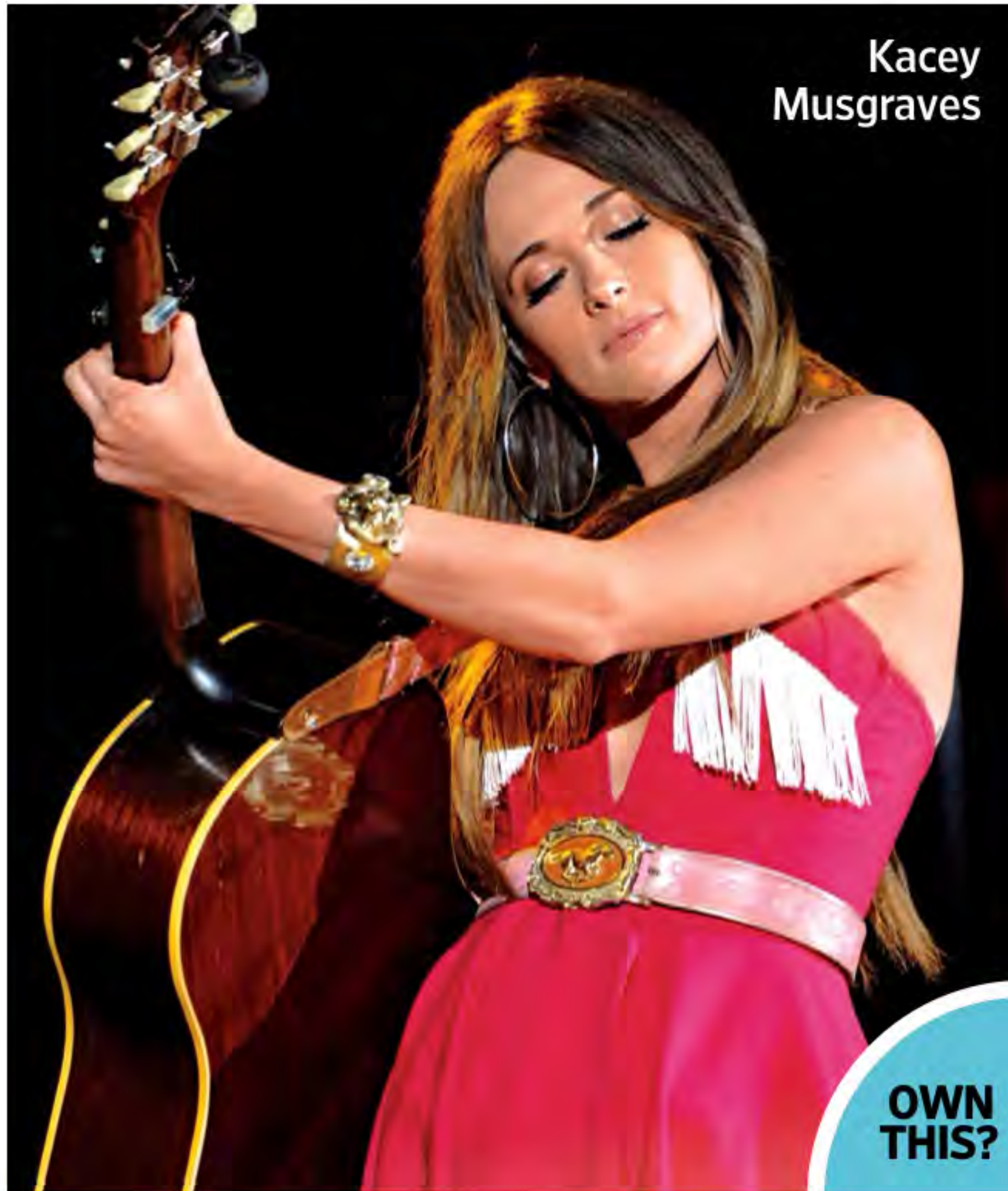
TRY
THIS!

Jhené
Aiko



Post-Holiday Album Swap

Did Santa leave another copy of *The Heist* in your stocking? We've got awesome trade-ins for the discs you already own. **By EW Music Staff**



Kacey
Musgraves

OWN
THIS?



Lindi
Ortega

TRY
THIS!

ALREADY OWN THIS?

JUSTIN TIMBERLAKE, *The 20/20 Experience—The Complete Experience*

TRADE FOR THIS

AUTRE NE VEUT, *Anxiety*

Avant-R&B beats, shimmering synths, so-many-feelings falsetto: Brooklynite Arthur Ashin takes the fedora out of the JT equation, leaves the good stuff in.

ALREADY OWN THIS?

DRAKE, *Nothing Was the Same*

TRADE FOR THIS

JHENÉ AIKO, *Sail Out*

The L.A. songstress, who supplied an aching counterpoint on *Nothing's* "From Time," offers her own pretty, Drizzy-like meditation on good (and bad) lovin' from a lady's perspective.

ALREADY OWN THIS?

KACEY MUSGRAVES, *Same Trailer Different Park*

TRADE FOR THIS

LINDI ORTEGA, *Tin Star*

Kacey and Lindi could be sisters under the skin: two Nashville rebels whose sweet voices belie their knife-sharp storytelling skills.

ALREADY OWN THIS?

LUKE BRYAN, *Crash My Party*

TRADE FOR THIS

CHARLIE WORSHAM, *Rubberband*

The Mississippi newcomer isn't blazing new trails, but he's not settling for dirt-road clichés, either. His expertly executed country jams are simultaneously breezy, lovesick, pensive, and sexy.



Lorde

OWN
THIS?



London Grammar

TRY
THIS!



Vampire
Weekend

OWN
THIS?



Caveman

TRY
THIS!

ALREADY OWN THIS?

LORDE, *Pure Heroine*

TRADE FOR THIS

LONDON GRAMMAR, *If You Wait*

True, they can't all be teenage wonders from Down Under. But the young U.K. trio nearly match the "Royals" phenom for slow-burn hooks and gorgeously husky vocals.

ALREADY OWN THIS?

ONE DIRECTION, *Midnight Memories*

TRADE FOR THIS

THE NEIGHBOURHOOD, *I Love You*

The "Sweater Weather" pop-rockers deliver their own Stateside dose of hot-dude brooding. Same catchy choruses, now with more neck tats!

ALREADY OWN THIS?

VAMPIRE WEEKEND,

Modern Vampires of the City

TRADE FOR THIS

CAVEMAN, *Caveman*

We haven't seen their SAT scores or anything, but we'd still bet that these fellow New Yorkers' latest will satisfy your craving for more wistful, literate anthems.

ALREADY OWN THIS?

DAFT PUNK, *Random Access Memories*

TRADE FOR THIS

DISCLOSURE, *Settle*

More excellent retro-leaning dance music from the blessedly brostep-free zone—minus the fancy helmets and high concepts.

Macklemore
& Ryan Lewis



OWN
THIS?

TRY
THIS!

Chance the
Rapper



ALREADY OWN THIS?

MACKLEMORE & RYAN LEWIS, *The Heist*

TRADE FOR THIS

CHANCE THE RAPPER, *Acid Rap*

Give the year's most ubiquitous duo a breather—that means you with the “Can’t Hold Us” repeat-button trigger finger, buddy—and brush up on Chance, the artful new prince of left-field rap.

ALREADY OWN THIS?

JOHN MAYER, *Paradise Valley*

TRADE FOR THIS

JASON ISBELL, *Southeastern*

Mayer looks snazzy in those distressed

denim jackets and big-sky ponchos, we’ll give him that. But former Drive-By Truckers frontman Isbell has been doing this bluesy Americana thing for a while, and he’s gotten *really* good at it.

ALREADY OWN THIS?

ARCADE FIRE, *Reflektor*

TRADE FOR THIS

FOXYGEN, *We Are the 21st Century*

Ambassadors of Peace & Magic

Looking for a fresh take on retro? Foxygen hail from California, not Canada—and lean more ’60s psychedelic than ’70s art-glam—but still scratch that itch.

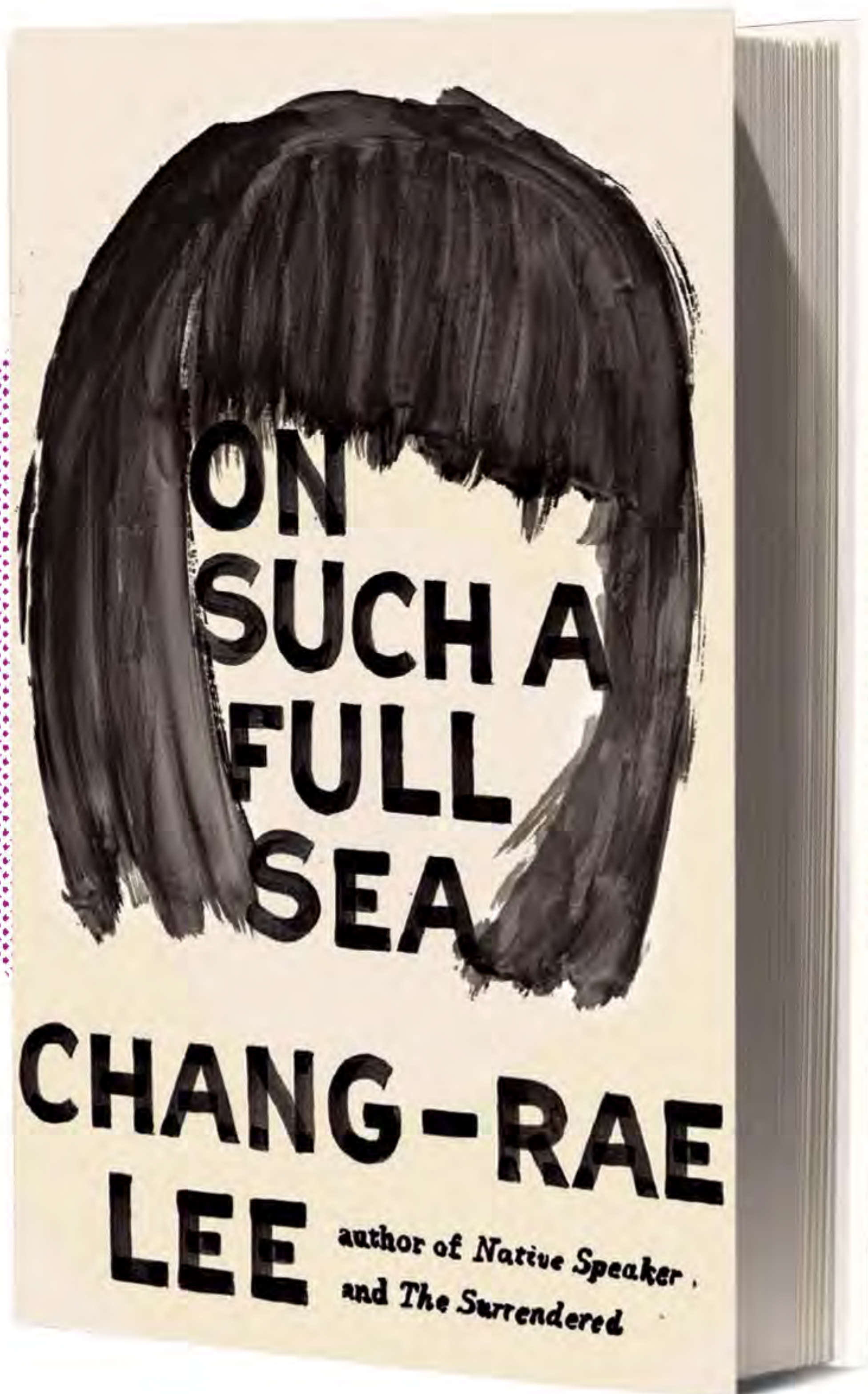
Books

On Such A Full Sea

Chang-rae Lee

FICTION

By Stephan Lee



WHETHER IT'S Colson Whitehead writing about zombies in *Zone One* or Justin Cronin envisioning the vampire apocalypse in *The Passage*, we perk up when literary authors tackle unexpected genres. Chang-rae Lee—a PEN/Hemingway award winner and Pulitzer Prize finalist for *Native Speaker* and *The Surrendered*, respectively—is best known for realistic fiction about displaced characters of Asian descent. He sets his latest work, *On Such a Full Sea*, in a chaotic, dystopian America, but I'm happy to report that at its heart it's still very much another deeply soulful Chang-rae Lee novel.

Like a lot of the end-of-the-world allegories that are popular these days, this one views the fall of civilization through

MEMORABLE LINES

"Fan captured our imagination. The very imagination... that never seems terribly vital or necessary when things are going right, when we are eating well and sleeping well and lacking only certain exalted luxuries."

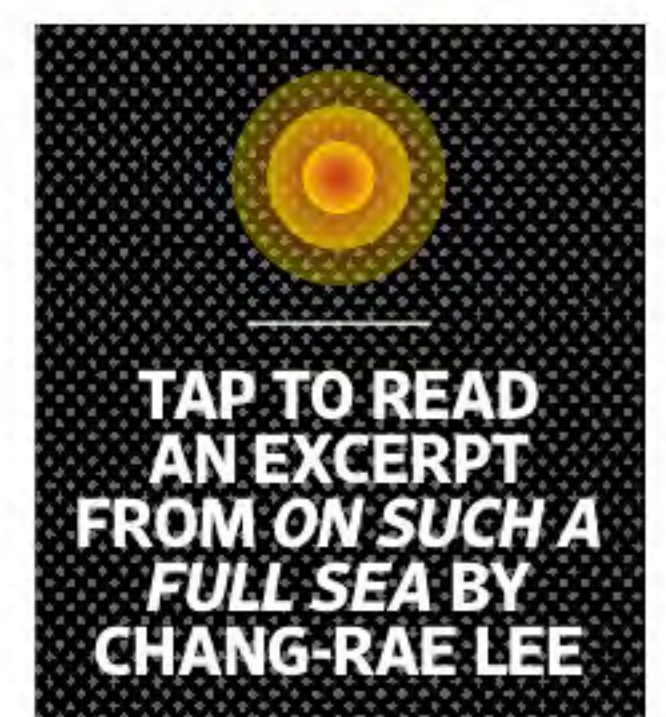
the eyes of a self-possessed teenage girl—in this case, a fishery worker named Fan. Fan lives in B-Mor (formerly Baltimore), a highly regulated industrial town that exists to serve the needs of the Charters, the one-percenters who live in luxurious gated communities. After her boyfriend, Reg, vanishes, Fan leaves the safe confines of B-Mor for the "counties," the violent, lawless open country where the least fortunate fend for themselves. Fan's quiet departure turns her into a Katniss-like symbol of rebellion within B-Mor, but out in the counties she's vulnerable to an America gone haywire.

The dystopia of *On Such a Full Sea* isn't showy. As in Kazuo Ishiguro's *Never Let Me Go*, there's a welcome absence of sterile white laboratories and



Chang-rae Lee

grand displays of oppression. Instead Lee relies on specific, indelible images—a family of toothless acrobats who feed humans to their dogs, a group of anime-eyed girls held captive in a wealthy Charter woman's home—and his usual perceptive writing to get at the warped morality that can drive a world into decline. **A-**





EXCERPT

On Such a Full Sea

Chang-rae Lee

It is known where we come from, but no one much cares about things like that anymore. We think, Why bother? Except for a lucky few, everyone is from someplace, but that someplace, it turns out, is gone. You can search it, you can find pix or vids that show what the place last looked like, in our case a gravel-colored town of stoop-shouldered buildings on a riverbank in China, shorn hills in the distance. Rooftops a mess of wires and junk. The river tea-still, a swath of black. And blunting it all is a haze that you can almost smell, a smell, you think, you don't want to breathe in.

So what does it matter if the town was razed one day, after our people were trucked out? What difference does it make that there's almost nothing there now? It was on the other side of the world, which might as well be a light-year away. Though probably it was mourned when it was thriving. People are funny that way; even the most miserable kind of circumstance can inspire a genuine throb of nostalgia.

The blood was pumping, yes?

Weren't we alive!

You can bet that where we live now was mourned, too, in its time, and though it may be surprising to consider, someday this community might be remembered as an excellent place, even by those of us who recognize its shortcomings. But we don't wish to dwell on the unhappier details. Most would agree that any rational person would leap at the chance of living here in B-Mor, given what it's like out there, beyond the walls. In the open counties. And even those relative few who've secured a spot in the Charter villages might find certain aspects of life here enviable, though they would definitely never say so.

SCROLL



Gary
Shteyngart

MEMORABLE LINE

"Coming to America after a childhood spent in the Soviet Union is equivalent to stumbling off a monochromatic cliff and landing in a pool of pure Technicolor."

Little Failure

Gary Shteyngart

MEMOIR

By Ray Rahman

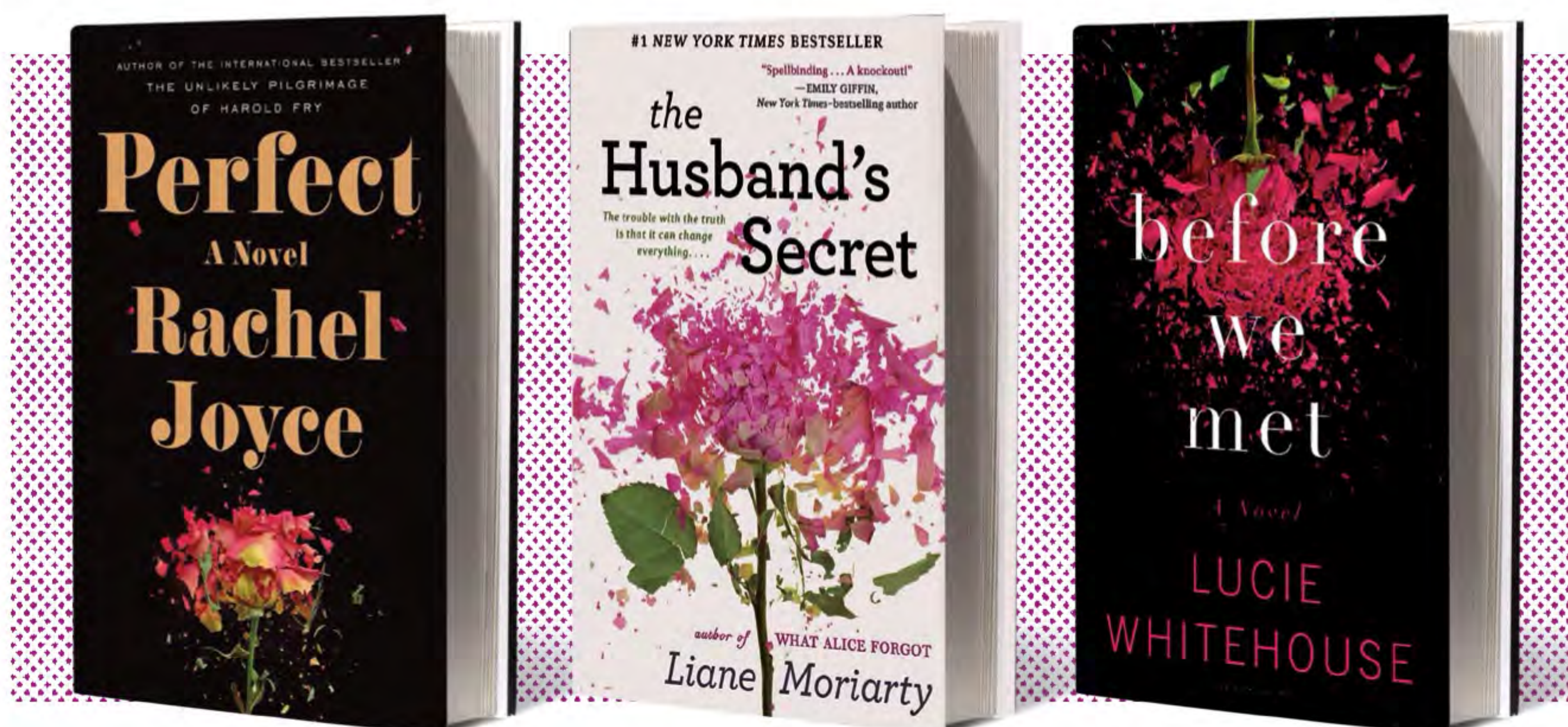
Despite its title, this book is actually about *several* little failures: Igor, Gnu, Yid-face, Snotty, and Shteyni-dawg. Yet all these monikers belong to one person, the man we now know as Gary Shteyngart. Identity confusion is central to the life of many an immigrant, and as Shteyngart's memoir tenderly and hilariously outlines, it can help turn an awkward, angsty, asthmatic kid from Queens into the lauded writer of comic novels like *Absurdistan* and *Super Sad True Love Story*.

The book spans the author's life from his uneasy Soviet Union birth—a truck driver honks at his pregnant mother and scares her into labor, foreshadowing a life of fear and

anxiety for baby Igor—all the way to the publication of his first novel, 2002's *The Russian Debutante's Handbook*. Sandwiched between those benchmarks are richly drawn tales from his formative years. Arriving in America in the late '70s, he is immediately an outcast among outcasts: a Cold War-era Russian at an East Coast Hebrew school. This is where he becomes Gary, in name and in spirit. Any efforts to shake that sticky stench of Other-ness generally backfire, but those agonizing experiences grant him the keenly observant, hyperaware eye of an outsider. He decides early on to be a writer and begins earmarking people, places, and moments as fodder for his first novel.

Shteyngart's parents play a large part in all this too (it's his *mom* who nicknamed him Little Failure), as do his years as a middle-class striver at a tony private college. And as funny and vivid as his tales of alienation can be, he doesn't gloss over the pain, either. The innate humor of Shteyngart's storytelling is dotted with touching sadness, all of it amounting to an engrossing look at his distinct, multilayered Gary-ness. **A-**





TREND ALERT

Blooms That Go Boom!

Floral explosions on book covers suggest that shattered beauty is the theme of the day. —STEPHAN LEE

From close-ups of rain boots to girls in red coats, book-jacket trends crop up all the time. We've already noticed three hot books this year with a striking motif: a single flower that seems to be exploding, throwing off petals like shrapnel.

The first one we saw appeared on last year's breakout hit *The Husband's Secret* by Liane Moriarty, and more bursting blossoms follow on two novels out this month: *Perfect* by Rachel Joyce and *Before We Met* by Lucie Whitehouse.

Aside from the violent visual, the most obvious similarity among the titles is that they're all written by women, which often is reason enough for a novel to be labeled "women's fiction," a category

dominated by images of wedding rings, blond hair, and yes, flowers. But like 2012's megahit *Gone Girl*—the cover of which features blond hair that's anything but pretty—all of these novels serve up a killer fake-out: They begin with scenes of domestic or romantic bliss before ugly twists throw characters' lives into varying degrees of distress.

Lisa Amoroso, who designed *The Husband's Secret*, tried to capture the genre twist with a quietly chaotic image. "The book should be beautiful, something you're drawn to, but we're upsetting the applecart," she says. "Here these women had perfect lives, and then the beauty fell apart."

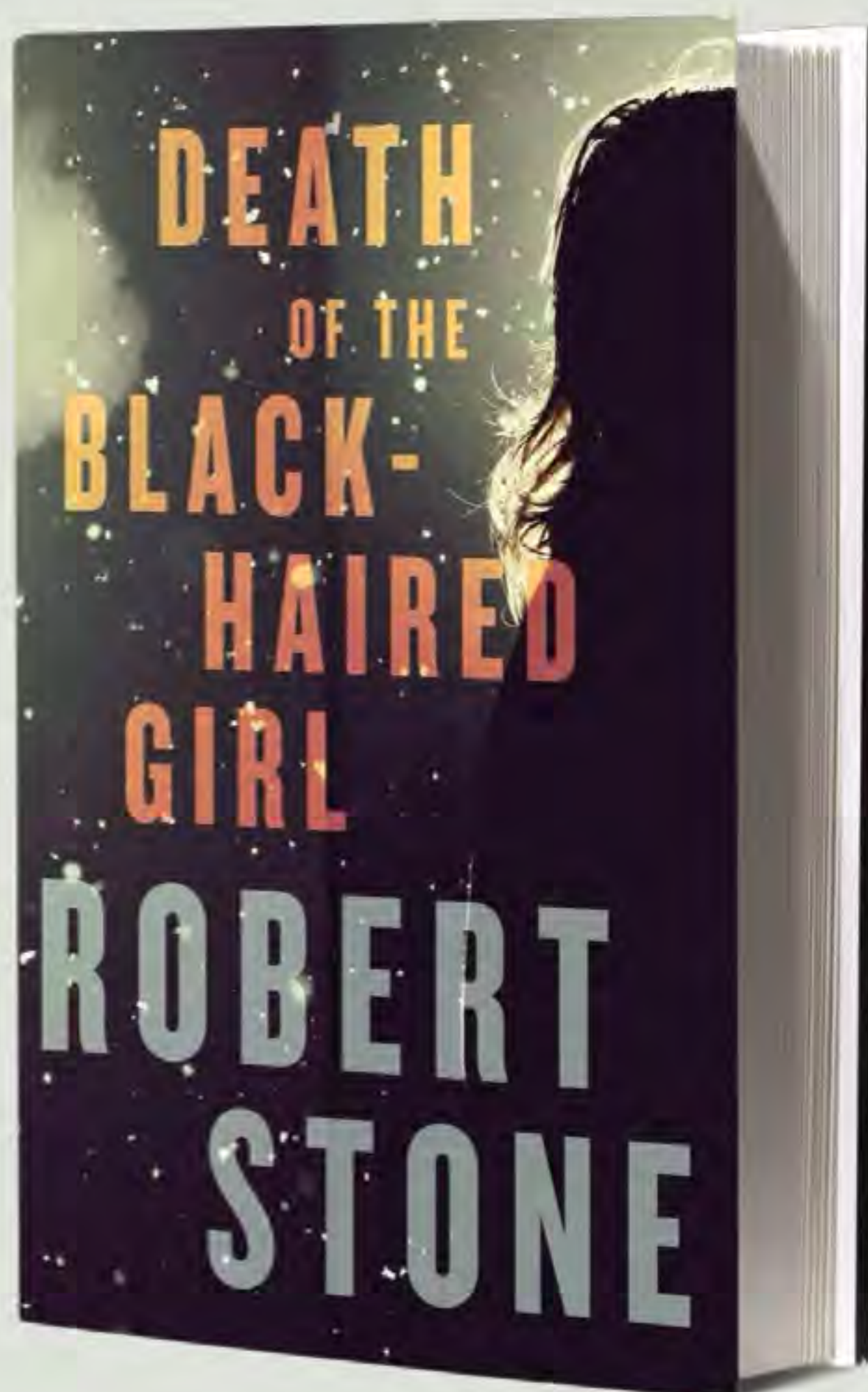
Death of The Black-Haired Girl

Robert Stone

NOVEL

By Jeff Giles

If you've never read Stone, this is not the place to start—I know that because it's the place where I started. *Death of the Black-Haired Girl* concerns a callous college professor having an affair with a fiery, loose-cannon student. When he dumps her, some big dominoes start falling, thanks to class rage, the politics of morality, and assorted other fixtures of the American landscape. The novel is unsettling and tightly wrought—and a worthy cautionary tale about capital-C consequences—but it feels minor. As for the plot: Other authors have left their footprints here already. I know Stone to be a Writer of Significance, so this is not what I was expecting. I'm off to buy a copy of *Dog Soldiers*. **B+**



QUICK TAKES



The Invention of Wings

Sue Monk Kidd

HISTORICAL FICTION

Oprah's latest book-club pick centers on Sarah Grimké, a slave owner's daughter, and her 11th-birthday gift, "Handful," a slave she accepts with a secret promise to liberate her. Via the girls' alternating perspectives, Kidd, author of *The Secret Life of Bees*, depicts an unromanticized 19th century in which the girls are both hungry for freedom and at times too complacent to oppose their circumstances. *Wings* isn't just the story of a friendship that defies an oppressive society; it's a much more satisfying story of two people discovering together that their lives are worth the fight. **A-** —JODI WALKER



SCROLL

The Chart

HARDCOVER BEST-SELLERS

WEEKS
ON LIST

FICTION TOP 10

1	SYCAMORE ROW John Grisham	8
2	COMMAND AUTHORITY Tom Clancy with Matt Greaney The release of Clancy's final Jack Ryan novel, completed before his Oct. 1 death, leaves fans wondering about the series' future. Other authors' popular series have been continued posthumously: Brandon Sanderson took over Robert Jordan's Wheel of Time saga, and the Swedish publisher Norstedts announced it will be building on Stieg Larsson's Millennium Trilogy with author David Lagercrantz at the helm.	2
3	CROSS MY HEART James Patterson	3
4	THE FIRST PHONE CALL FROM HEAVEN Mitch Albom	5
5	DOCTOR SLEEP Stephen King	12
6	TAKEDOWN TWENTY Janet Evanovich	4
7	THE GOLDFINCH Donna Tartt	8
8	INNOCENCE Dean Koontz	1
9	THE GODS OF GUILT Michael Connelly	2
10	THE LONGEST RIDE Nicholas Sparks	13

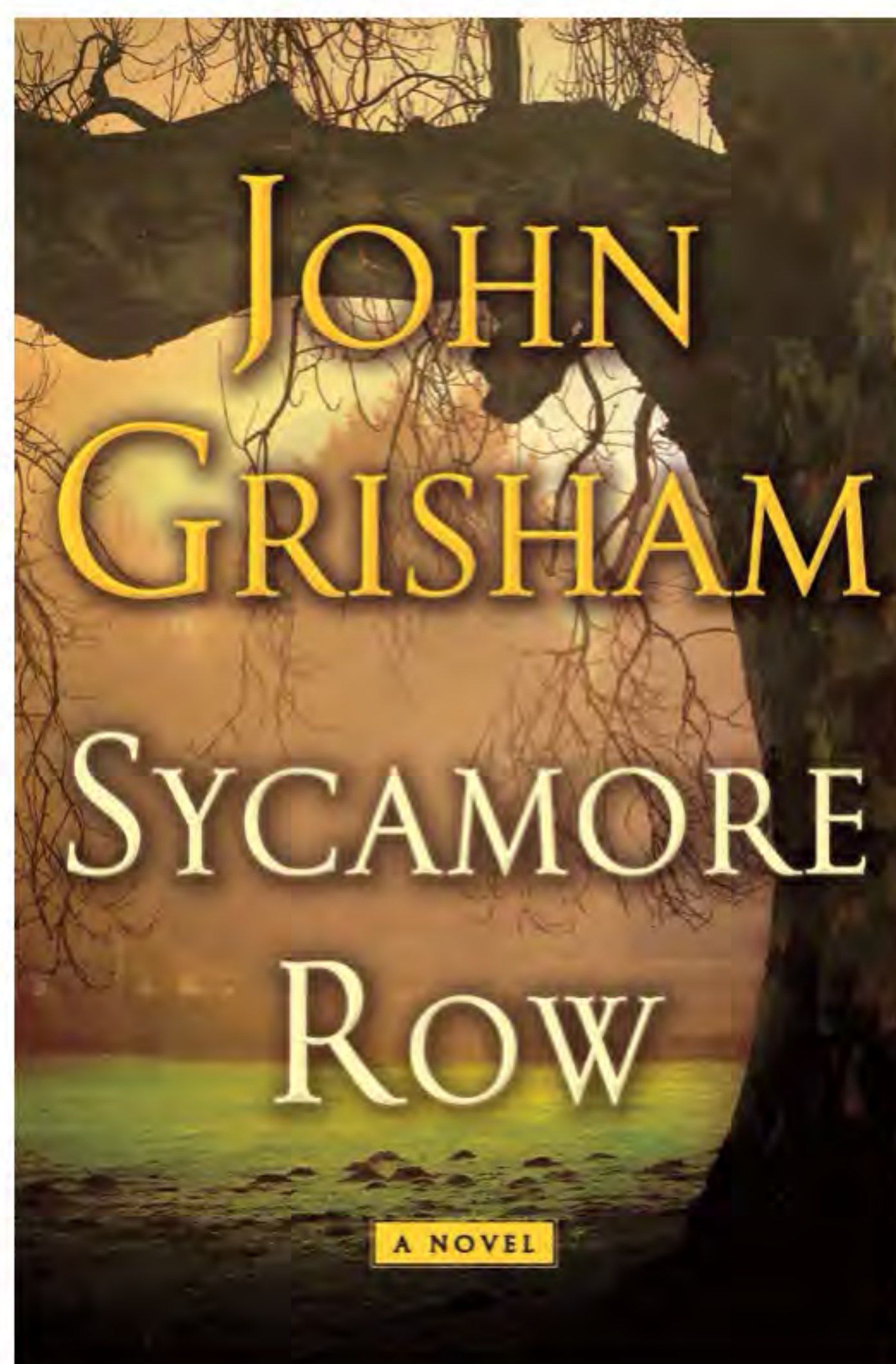
NONFICTION TOP 10

1	THINGS THAT MATTER Charles Krauthammer	8
2	KILLING JESUS Bill O'Reilly & Martin Dugard	12
3	GUINNESS WORLD RECORDS 2014	14
4	GEORGE WASHINGTON'S SECRET SIX	6

SCROLL

1. Sycamore Row

Want some John Grisham for Christmas? Thousands of readers received the *A Time to Kill* sequel as a last-minute stocking stuffer.



PLAY GOD. PAY THE PRICE.

HELIX

Jan 10 | Fridays 10/9c

Limited Commercial Interruption
Double Episode Premiere

Tap for a Sneak Peak

Syfy

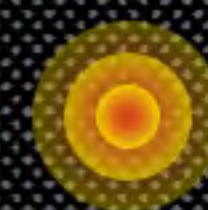
Imagine Greater

helix.syfy.com

WWW.PDFMAGAZINES.ORG

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark



TAP
PHOTO TO
READ
CAPTION



Dear B,
We love
you like
XO.



MATTHEW
McCONAUGHEY

WOODY
HARRELSON

TRUE DETECTIVE

TOUCH DARKNESS AND
DARKNESS TOUCHES YOU BACK

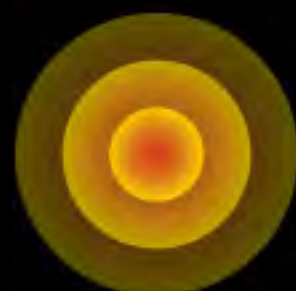
SERIES PREMIERE
JANUARY 12 9PM

OR WATCH IT ON HBO GO

HBO

EW FLASHBACK

A LOOK AT OUR COVERS FROM THE WEEK OF JANUARY 10



TAP YEAR TO READ ABOUT THE COVER STORY

2006

2005

2004

2003

1994



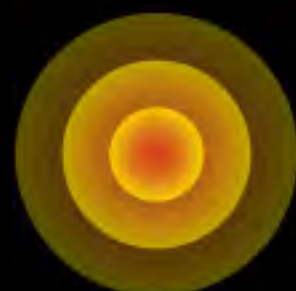
JAN. 13, 2006

WITH 24 GOING INTO ITS FIFTH SEASON, KIEFER SUTHERLAND ADDRESSED THE SHELF LIFE OF HIS CHARACTER, JACK BAUER. "We've known from the very beginning that it never can run forever with the same characters, and I'm one of those characters," he says. "The show will get to a point where you might be going through complete cast changes season to season. I'm going to be really sad when that day comes, because I've learned more on this show than on any project I've ever done."

TAP TO READ FULL STORY ON EW.COM

EW FLASHBACK

A LOOK AT OUR COVERS FROM THE WEEK OF JANUARY 10



TAP YEAR TO READ
ABOUT THE COVER STORY

2006

2005

2004

2003

1994



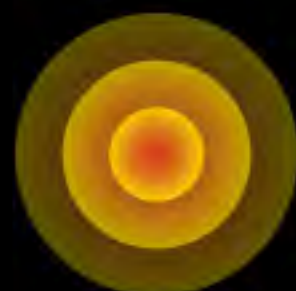
JAN. 14, 2005

FINDING NEVERLAND'S JOHNNY DEPP TALKED ABOUT HOW HIS CHILDREN RESEMBLE HIM. "My daughter, who's 5 and a half, already she's an unbelievable mimic. It's astounding. This guy we were working with, a Scottish guy, she started imitating him perfectly. My [2-year-old] son, Jack, he's always getting into stuff. He's like a little pirate. I was on the phone with my sister the other day, saying 'Was I this nuts when I was little?' 'Yeah, you were.'"

TAP TO READ FULL STORY ON EW.COM

EW FLASHBACK

A LOOK AT OUR COVERS FROM THE WEEK OF JANUARY 10



TAP YEAR TO READ ABOUT THE COVER STORY

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2005

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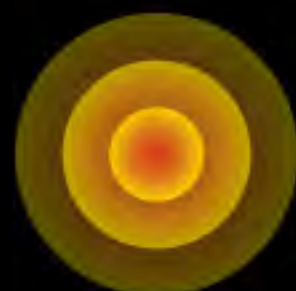


JAN. 9, 2004

EW SAT DOWN WITH THREE BEST-ACTRESS CONTENDERS—NAOMI WATTS (*21 GRAMS*), JENNIFER CONNELLY (*HOUSE OF SAND AND FOG*), AND CHARLIZE THERON (*MONSTER*)—AND DISCUSSED THE CHALLENGES OF PLAYING UNSYMPATHETIC CHARACTERS. “Who’s always likable? Who always does good things?” Watts says. Adds Theron: “The thing that I absolutely hate is watching people in movies when, before they even deserve to be heroes, you’re hit over the head with this hammer of, You have to like these people. So many times I feel like an alien because I watch these movies and I’m like, ‘That’s not my f---ing life.’ It’s nice to see characters where you don’t get forced or manipulated into feeling a certain way. A lot of empathy comes from showing the horrible side.”

[TAP TO READ FULL STORY ON EW.COM](#)

A LOOK AT OUR COVERS FROM THE WEEK OF JANUARY 10



TAP YEAR TO READ ABOUT THE COVER STORY

2006

2005

2004

2003

1994



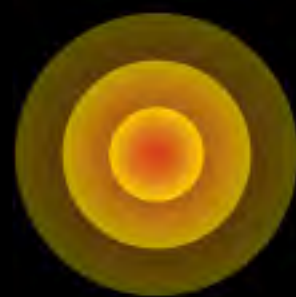
JAN. 10, 2003

NICOLE KIDMAN SHARED HER PREPARATION FOR PLAYING VIRGINIA WOOLF IN *THE HOURS*—AND HER NEAR REFUSAL TO DO THE FILM FOLLOWING THE DISSOLUTION OF HER MARRIAGE TO TOM CRUISE. “I got scared,” she says. “I was also just not very happy, so I thought: This would be crazy to try to do this now. I just really wanted to not work.” Instead of quitting, she left her Los Angeles home base for a cottage just outside of London, and took on Virginia—reading Woolf’s books and biographies, keeping a journal, thinking. “I kind of disappeared into her,” she says. “It was very, very lonely. I didn’t do anything other than be her.”

TAP TO READ FULL STORY ON EW.COM

EW FLASHBACK

A LOOK AT OUR COVERS FROM THE WEEK OF JANUARY 10



TAP YEAR TO READ ABOUT THE COVER STORY

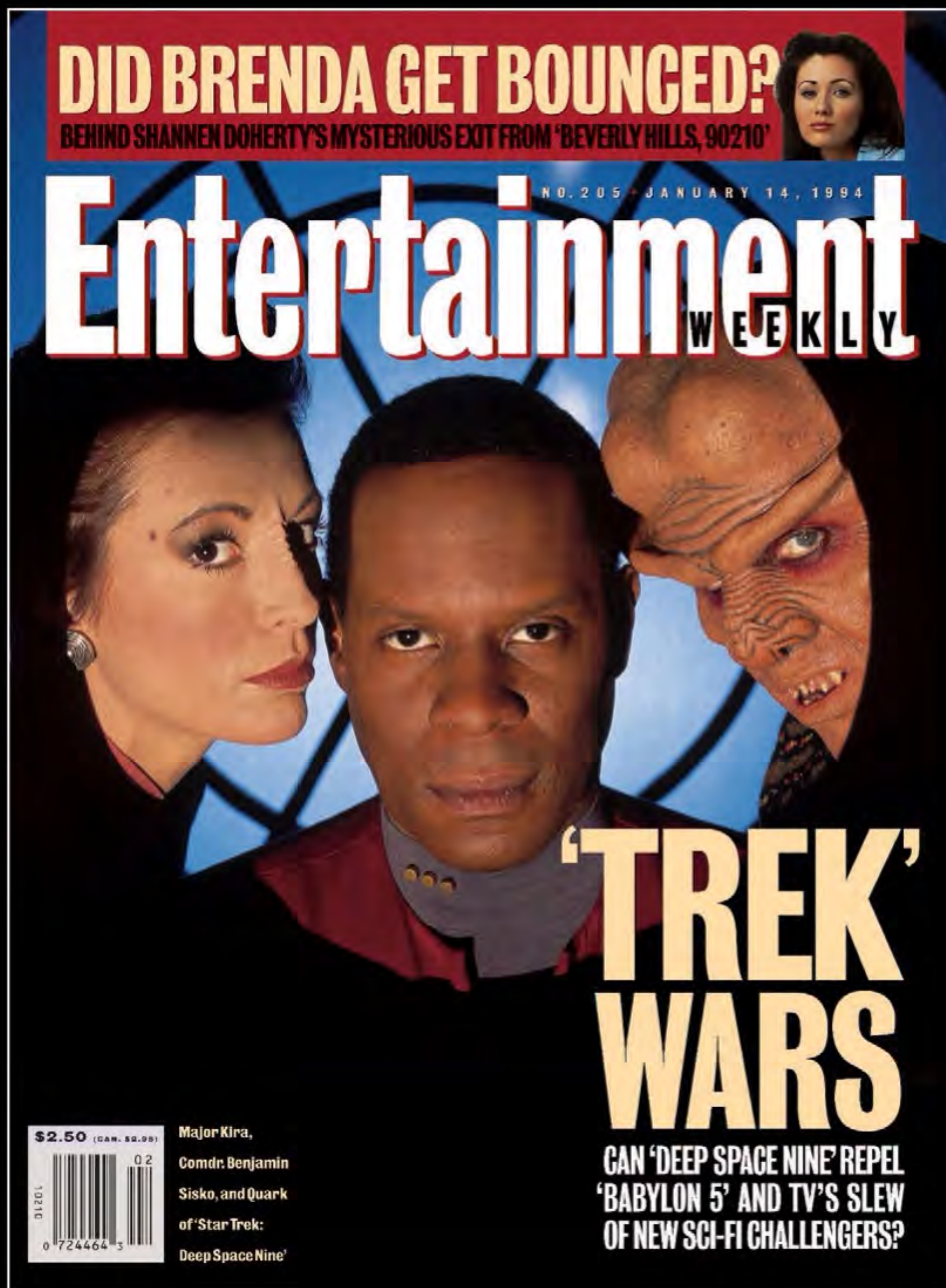
2006

2005

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1994



JAN. 14, 1994

STAR TREK: DEEP SPACE NINE'S AVERY BROOKS TALKED ABOUT THE CHANGING NATURE OF THE SCI-FI SERIES IN ITS SECOND SEASON. "All I can say is that the relationships between the characters have grown since the first season. Last year was like a first date with the show. Now we're all in the throes of a full-fledged love affair."

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